US$7.95 in the U.S. CA$8.95 in Canada
US$9.95 outside of Canada & the U.S.
April 2010 2

kidscreen®

About reaching children through entertainment

A Publication of Brunico Communications Ltd.

BOOTH #LR4.02

Sally BollywooD

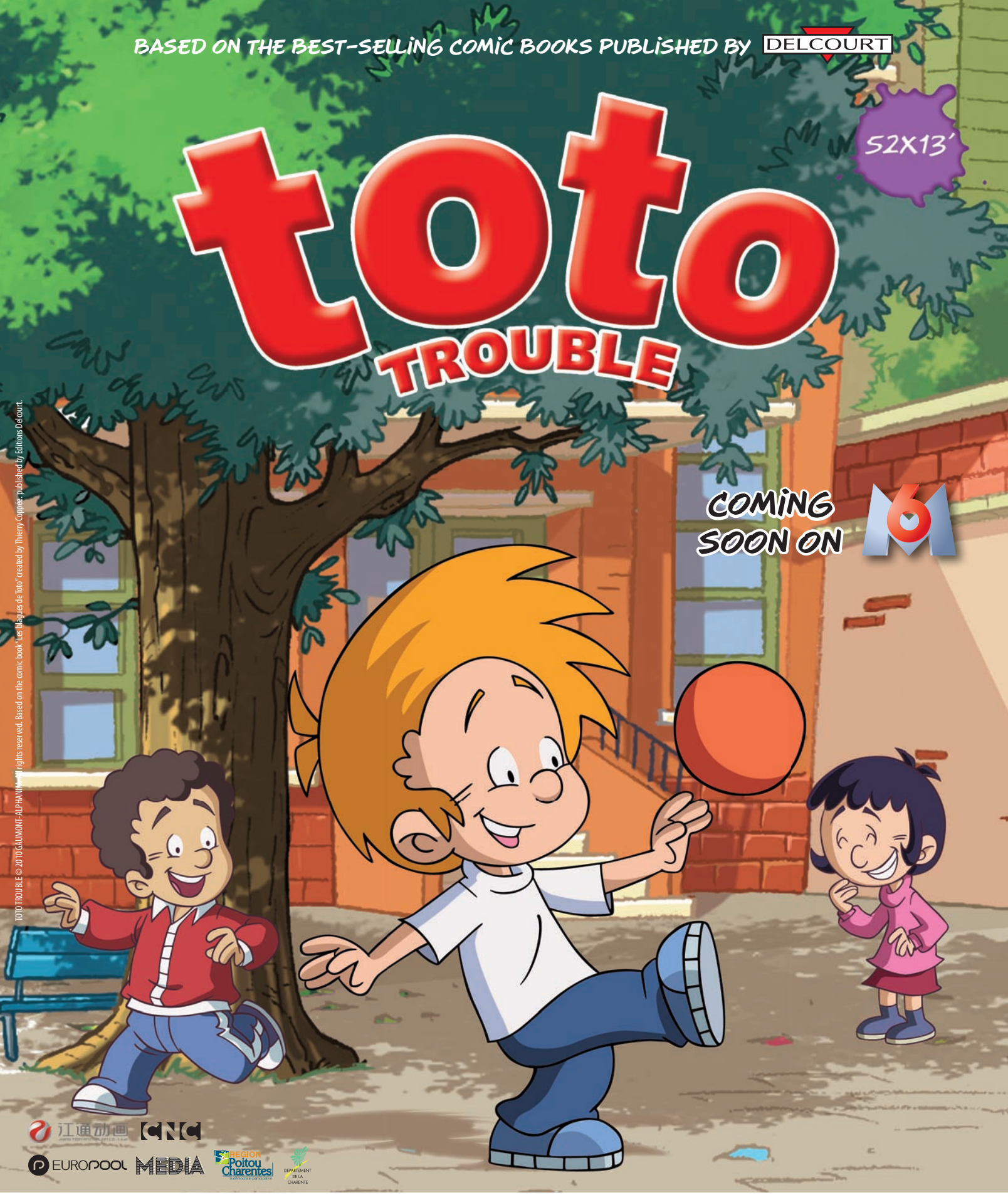
A 52 x 13 MINUTES COMEDY SERIES

zodiak ENTERTAINMENT

TELE IMAGES KIDS · Three's a Company · SUPER RTL · MEDIA · CNC

© Télé Images Kids - Three's A company - francetélévisions - 2009. With the participation of Super RTL, Disney Channel and Network 7.
With the support of the Media program of the European Union, the CNC, Conseil Régional Rhône Alpes and Conseil Général de Haute Savoie.

CANADA POST AGREEMENT NUMBER 40050265 PRINTED IN CANADA USPS AFSM 100 Approved Polywrap



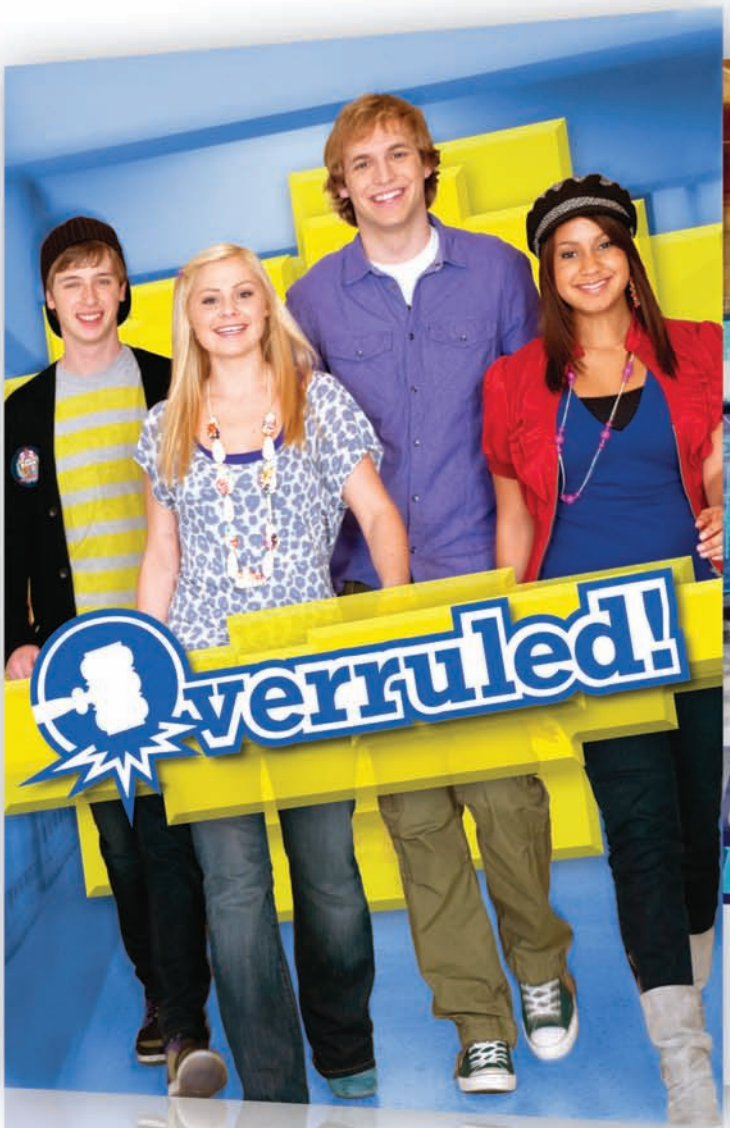
8, avenue des Minimes • F-94300 Vincennes
tel: + 33 (0) 1 58 64 55 50 • fax: + 33 (0) 1 43 98 17 80
sales@alphanim.com • www.alphanim.com



Small Giant™ © Gaumont-Alphanim, Jiang Toon Animation. All rights reserved.

Gaumont
alphanim

ALL NEW SHOWS AND



39 x 1/2 hour
NEW season of the ***HIT*** series

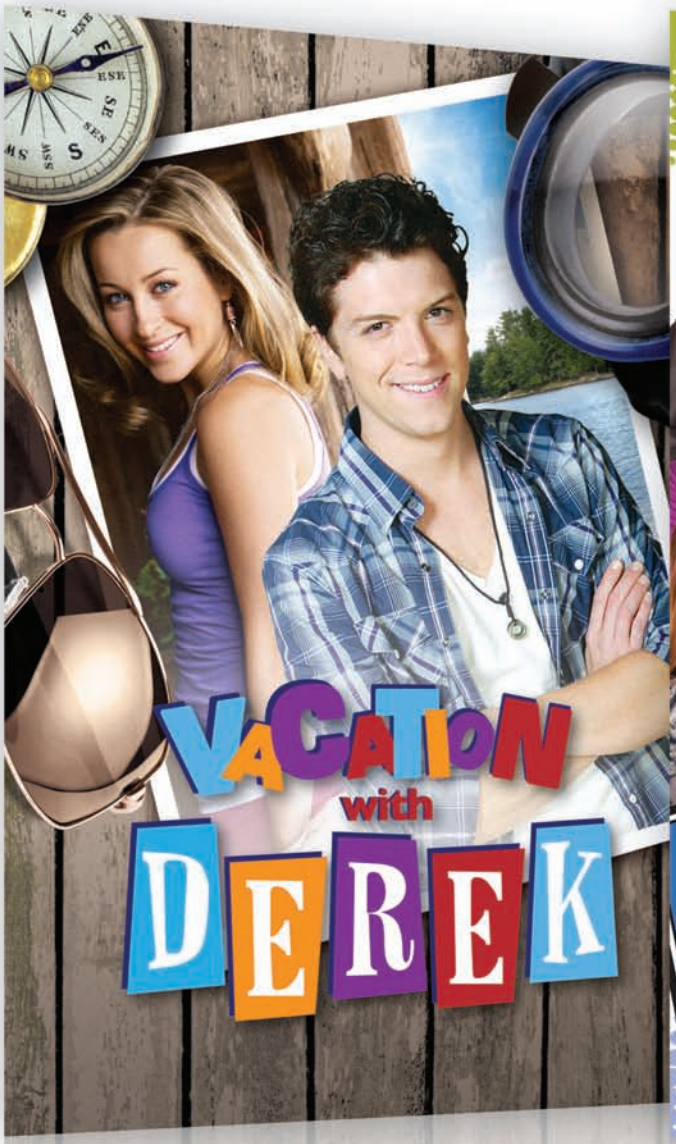


39 x 1/2 hour
NEW season of the ***HIT*** series

Shaftesbury kids

Visit us at MIPTV 2010

RETURNING FAVOURITES



1 x 1 1/2 hours
NEW movie based on the ***HIT*** series!



13 x 1/2 hour
NEW series

booth R27.12

family

Winner of the 2009 Japan Prize!





26 Half Hour Pre-School Series

What's Your News? celebrates a child's experience of just being a child.

WHAT'S YOUR NEWS? and all related characters, names and indicia are trademarks of and © Warner Bros. Entertainment In

animation

lenz ENTERTAINMENT

lenz

ENTERTAINMENT

production co-production financing distribution post production music

Kaitangata Twitch

13 x Half Hour Live Action Family Drama Series

Beautifully shot and wonderfully acted, Kaitangata Twitch is a spellbinding thriller reflecting contemporary teen life but deeply rooted in Maori culture.

© Production Shed.TV Ltd. 2009



www.lenzent.com

1 William Morgan Drive Toronto, ON Canada M4H 1N6 416.966.6665





28
Bookaboo digs specialty studio Puppet Heap

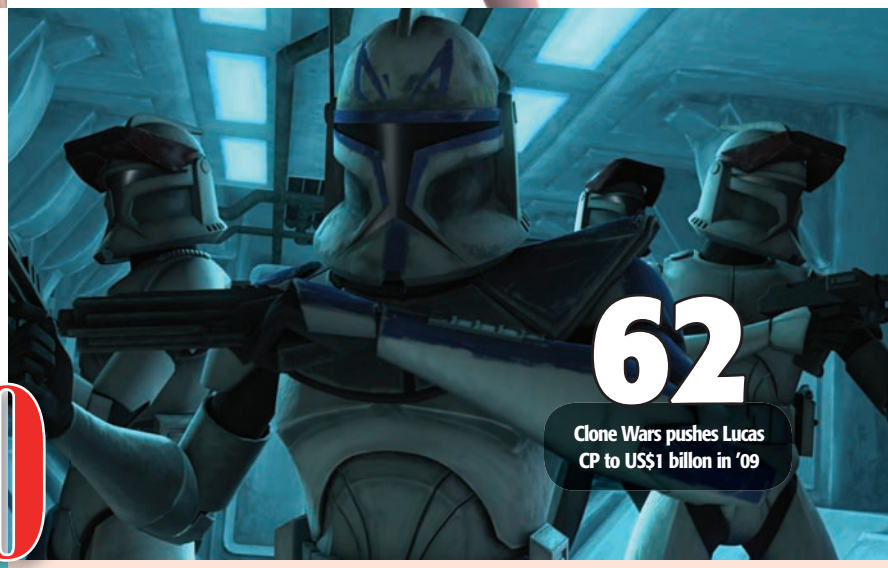


46
Angelina dances onto new kidnet YOOPA



118
Nintendo goes down DS hole with Alice

april 2010



62
Clone Wars pushes Lucas CP to US$1 billon in '09



Special Report

71 MIPTV—New Dimensions
TV's 3-D frontier • Cool New Shows! • Adult-focused prodcos make inroads into kids TV • New-school thinking on educational content

Cover This issue features an image from new Stella Project series *Lah-Lah*, starring Australian children's entertainment group Lah-Lah's Big Live Band, while international and event copies sport an ad for *Sally Bollywood*, produced by Tele Images Kids.

Highlights from this issue...

25 Up Front
Trendspotting in a post-recession economy

33 TV
Exploring the gender gap in kids programming

51 Consumer Products
Taking a bite out of food licensing

65 Kid Insight
Nickelodeon looks at kids, teens and humor

67 Interactive
New video game engine slashes animation time

118 iSpy
Fisher-Price's toddler tablet, postcard possibilities

back of the book

113 **People on the Move**

117 **Industry Events**

Timmy time

Aardman Rights



STAND NO. 04.23











26 BRAND NEW EPISODES FOR DELIVERY IN 2011!

Series 1 now sold in over 100 countries around the world



CONTACT: Alix Wiseman (Head of Sales)
alix.wiseman@aardman.com Tel. +44 (0)117 984 8900
www.aardman.com/rights

© and TM Aardman Animations 2009

Chloe's closet

BAN DAI MD Worldwide Master Toy Partner











Chloe's Closet © 2008 Mike Young Productions Ltd. European Film Partners B.V. All rights Reserved
Sprout and the Sprout logo are service marks of Children's Network, LLC. PBS KIDS is a registered trademark of the Public Broadcasting Service and is used with permission.

Already sold to:

Sprout · Disney Channel · France 5 · TFO · KI.KA · BBC Worldwide · GMTV ...





52 x 11'

Consumer Products
and TV Sales Departments:

Paris Office
14, rue Alexandre Parodi
75010 PARIS - FRANCE
T. : +33 (0) 1 53 35 90 90
F. : +33 (0) 1 40 35 19 35

LA Office
21300 Oxnard St. – Suite 100
Woodland Hills, CA 91367 - USA
T. : +1 (818) 999 0062
F. : +1 (818) 999 0172

distribution@moonscoop.com

Co-Production partners:

Mike Young Productions · EFP · KI.KA · Telegael · Wales Creative IP Fund / Cronfa ED Creadigol Cymru · Trickompany

See us at MIPTV Stand #R27.18

STAND MIPTV
R27.18

TARA DUNCAN



© 2010 Moonscoop / DQ Entertainment International. Avec la participation de M6.

26 half hours

Co-Production partners:

With the participation of

MOONSCOOP

Shelldon

www.shelldon.com

26 x 30 Min Animated TV Series







Life's a beach when you're just coming out of your shell!

Dive into "Shelldon" a new animated TV series that entertains young children and educates them about the many forms of life under the sea. Shelldon is an ordinary boy in a family of Yoka star shells settled in Shell Land. Despite his best efforts to stay out of trouble, it usually finds him anyway.



Produced with vibrant CGI animation, "Shelldon" premiered in 2009 on France Television and in the US on NBC Saturday morning, Telemundo and ION TV as part of the qubo® children's TV programming block.



Shelldon: © 2008 Shellhut Entertainment Co Limited

Visit us on Stand 06.24

Produced by Shellhut Entertainment
www.shelldon.com
+66 (0) 81 615 2876
tan.j007@gmail.com

Shellhut Entertainment

Distributed by Classic Media
www.classicmedia.tv
+44 (0) 208 762 6200
intprogramsales@classicmedia.tv

ClassicMedia™



BOOTH #LR4.02
www.zodiakentertainment.com

52 HALF-HOURS

the #1
BOY ACTION PROPERTY IN EUROPE



GORMITI

zodiak
ENTERTAINMENT

MEDIASET canal j Nick Toons rtve GMTV KIDS MEDIA CNC PREZIOSI GROUP MARATHON MEDIA 10th Anniversary

© 2009 - Giochi Preziosi S.p.A. - Marathon

130 HALF-HOURS
AND A FEATURE FILM



Totally Spies!™

EUROPE

NORTH AMERICA

© Marathon – Mystery Animation

NOW ON CN CARTOON NETWORK U.S.
AND OVER 120 TERRITORIES

52 HALF-HOURS



The Amazing Spiez!™

MARATHON MEDIA 10th Anniversary

© 2009 - MARATHON - CANAL J - MYSTERY ANIMATION.

PRODUCED IN HD

zodiak ENTERTAINMENT



KIDS SAY THE DARNDEST THINGS

This past KidScreen Summit, held in New York in February, was number seven for me. It goes without saying that the week is equally exhausting and exhilarating, but my favorite part has got to be the annual conference-closer, Pitch It!

For those of you who aren't familiar, the Pitch It! session involves four brave souls willing to pitch their concept not only to a panel drawn from the pool of the top international kids broadcasters, but also to a crowd made up of 500-or-so industry members, including producers, broadcasters, consumer products peeps, you name it. And this year we added a new dimension that I hope will be part of the session going forward, where possible.

Sharing the stage with Julien Borde, Jules Borkent, Mark Buhaj and Adina Pitt at KidScreen Summit's 2010 Pitch It! was a focus group of six boys between the ages of 10 and 12, recruited and facilitated by Stacey Matthias at Insight Research Group—all were tasked with evaluating four tween-boy targeted pitches. The network judges and the boys got to weigh in on the quality of the pitch idea and the pitch style itself in equal measure. I'm not lapsing into hyperbole when I say the resulting edition of Pitch It! was fascinating.

For their part, the boys were a pretty articulate bunch and did not hesitate to say what they liked and didn't about the proposed series. Moreover, what they said differed quite a bit at times from comments made by the broadcasters, particularly after taking in what would turn out to be the winning pitch from Sofa Studio's Jet Wu for *Werewarriors* (see "Cool New Shows!" p. 84).

One of the boys said, "I really like the mythology...I don't think a lot of people would think of that—it's very unique." Another boy said, "I like the animation, there's a lot of color and it's just different from a lot of shows I've seen," while yet another remarked, "I'd change it from a half-hour show to an hour, because it sounds really good." And the broadcasters? While the tweens, for whom the show was designed, said it was original and they'd like to see hour-length episodes, Borkent and Pitt said the show would skew younger than its target and, perhaps, appeal to the very bottom end of the tween demo. They also agreed, rightly, that the concept's structure and mythological conceit borrowed heavily from the decade's worth of boys action series that had come before it.

And it was this contrast that I found so compelling, as it reminded me of the formidable challenge presented by creating entertainment for this demo—it's impossible for adults working in this industry to remember accurately, let alone fully understand, how kids think. For one, the execs' forays into the jungle-like atmosphere of middle school occurred a long time ago, and secondly, there are so many other considerations that go into producing and broadcasting a series that just might overshadow "what the kids really want." If nothing else, the 2010 edition of Pitch It! underscored how important it is to spend as much time as possible talking to real kids, and determining what they can handle, before going into the studio. Julien Borde seems to be on that track. "I'm really surprised by the kids' comments," he said. "I want to ask, can they read scripts?"

Cheers,
Lana

KidScreen
April 2010 • Volume 15, Issue 3

PUBLISHER
Jocelyn Christie (jchristie@brunico.com)

EDITORIAL
Lana Castleman Editor (lcastleman@brunico.com)
Kate Calder Senior Writer (kcalder@brunico.com)
Gary Rusak Senior Writer (grusak@brunico.com)
Writers and Contributors Emily Claire Afan (Toronto)
Jim Benton (Bloomfield)
Amanda Burgess (Toronto)
Edward Deng (Toronto)
Nickelodeon Kids & Family (New York)
Stephanie Noritz (New York)
James Reid (Toronto)

BUSINESS DEVELOPMENT AND ADVERTISING SALES
(416) 408-2300, 1-800-KID-4512
Myles Hobbs Associate Publisher (mhobbs@brunico.com)
Kristina Ejem Account Manager (kejem@brunico.com)
Ian Lambur Account Manager (ilambur@brunico.com)
Lauren Talledo Business Development Executive, KidScreen Connect (ltalledo@brunico.com)

CORPORATE
President & CEO **Russell Goldstein** (rgoldstein@brunico.com)
VP & Editorial Director **Mary Maddever** (mmaddever@brunico.com)
Controller **Linda Lovegrove** (llovegrove@brunico.com)
VP & Chief Information Officer **Omri Tintpulver** (otintpulver@brunico.com)
EVP Canadian Entertainment & Marketing **Laas Turnbull** (lturnbull@brunico.com)

BRUNICO CREATIVE
Director, Creative Services **Kerry Aitcheson** (kaitcheson@brunico.com)
Creative Director **Stephen Stanley** (sstanley@brunico.com)
Art Director **Andrew Glowala** (aglowala@brunico.com)
Production/Distribution Coordinator **Robert Lines** (rlines@brunico.com)

BRUNICO AUDIENCE SERVICES
Senior Manager, Audience Services **Jennifer Colvin** (jcolvin@brunico.com)
Assistant Audience Services Manager **Christine McNalley** (cmcnalley@brunico.com)

Customer care
To order a subscription visit www.kidscreen.com/subscribe
To make a change to an existing subscription,
please contact us by e-mail: kidscreencustomercare@brunico.com
Fax: 416.408.0249 Tel: 416.408.2448

Subscription rates
Kidscreen is published 9 times per year by Brunico Communications Ltd.
In the US: One year US$59.00 Two years US$106.00 Single copy price in the US is US$7.95. Please allow four weeks for new subscriptions and address changes.

Postmaster Notification
U.S. Postmaster, send undeliverables and address changes to: Strategy PO BOX 1103
Niagara Falls NY 14304
Canadian Postmaster, send undeliverables and address changes to:
Kidscreen PO Box 369, Beeton ON L0G 1A0
Printed in Canada. Canada Post Agreement No. 40050265. ISSN number 1205-7746
Opinion columns appearing in *KidScreen* do not necessarily reflect the views of the magazine or its parent company Brunico Communications Ltd. All letters sent to *KidScreen* or its editors are assumed intended for publication. *KidScreen* invites editorial comment, but accepts no responsibility for its loss, damage or destruction, howsoever arising, while in its offices, in transit or elsewhere. All material to be returned must be accompanied by a self-addressed, stamped envelope. Nothing may be reproduced in whole or in part without the written permission of the publisher.

© Brunico Communications Ltd. 2010
® *KidScreen* is a registered trademark of Brunico Communications Ltd.

WATCH FOR THE NEXT ISSUE OF KIDSCREEN:
May 2010
Street Date: April 28



Season 1 complete and available for broadcast!

Now being delivered to CBC in Canada, Nickelodeon Germany, India, South Korea and Singapore

Packaged local versions featuring your own host now available!

First local production launched successfully in Germany!

CCI entertainment ltd · NICK · kids'CBC · motionworks · Brandissimo!

CCI info@ccientertainment.com MIPtv No 4 La Croisette 1st floor Cannes France 06400 +33 04 93 38 90 71 Stand 2.10



kids CBC

Radio-Canada Télévision

Produced with the participation of the Canadian Television Fund / Fonds canadien de télévision created by the Government of Canada and the Canadian Cable Industry

Shaw rocket FUND

Film: Nova Scotia

Bell FUND Bell Broadcast and New Media Fund

halifaxfilm
a DHX Media Company



© 2009-2010 Privateer Productions Incorporated

DECODE enterprises

Address: 235 Carlaw Avenue, 5th Floor, Toronto, Ontario, M4M 2S1
Ph: 416.363.8034 **Fax:** 416.363.8919 **Email:** decode@decode-ent.com
Web: www.decode.tv


Z
EVO-3
26 x 22'
3 HEROES 2 CITIES 1 WORLD...


Coming to
nicktoons™
FALL 2010
GONE MUTANT!
SKECHERS entertainment
nicktoons™
MoonScoop

KIDSCREEN OUT & ABOUT

ON THE INDUSTRY TRAIL

KidScreen Summit was a huge success again this year, with more networking, deal-making and info-sharing than ever! Attendance was up 15% to roughly 1,450 delegates, 63% of whom hailed from outside the US. Across the board, our international delegations were bigger this year, especially the groups from Malaysia (14 attendees this year, compared to four in '09), Korea (40 vs. 23 in '09) and Brazil (52 vs. 20 in '09).

Healthier participation from the UK (up 28%) and France (up 17%) also contributed to the growth. And for the first time, we welcomed delegates from Pakistan, Colombia, Qatar and Puerto Rico!

Folks are still raving about the Little Airplane Lift-Off Cocktail, our two amazing keynote speakers—Sir Ken Robinson and Jeff Gomez—and our new-and-improved Pitch It! with the addition of a boys focus group reviewing the pitches alongside the broadcaster judges. They didn't always see eye to eye, and Lana's got more to say about that interesting juxtaposition in her editorial this month on page 16.

Whether you want to remember good times or see what you missed, we hope you enjoy our "Scenes From the Summit" photo spread on pages 68 and 69.

Back at home, Kristina and her goddaughter had a chance to check out Yo Gabba Gabba! Live when it came to town in March, courtesy of event producers S2BN Entertainment. Bismark was the celeb musical guest, and the house was bumpin' as thousands of excited toddlers experienced their first rock concert.



INTRODUCING…KIDSCREEN'S TRANSMEDIA BOOTCAMP!

Our Digital Media keynoter Jeff Gomez and his inspirational "New Narrative Paradigm" presentation were a huge hit at KidScreen Summit. And now, Jeff has agreed to teach a one-day hands-on workshop in L.A. on June 2 that will show you exactly how to plan and execute a transmedia strategy for your latest development projects and existing kids properties.

Custom-designed for kids producers, creators and IP owners, this practical how-to transmedia training from the expert all the studios call in to work on their blockbuster brands is exactly what you need to get ahead of the curve on this new industry movement.

Find out more and register at **www.kidscreen.com/transmedia**.

UPCOMING ADVERTISING OPPORTUNITIES

May 2010—Build profile BEFORE Licensing Show

Our next issue is the last one retailers and licensees will read before the year's biggest licensing industry event. Use it to make sure your property is on the radars it needs to be on!

PREMIUM POSITIONS STILL AVAILABLE:

- Front Cover
- Up Front Double-Page Spreads
- Center Spread
- Outside Back Cover

Booking deadline: April 7
Materials deadline: April 14

KidScreen's Little Black Book of Licensing Services

This guide to essential services that fuel the licensing industry will be distributed with the Licensing Show issue of KidScreen, reaching our 10,000+ regular subscribers, and many other IP owners through bonus distribution at Licensing Show (3,000 copies) and E3 (1,000 copies).

We will also send a iMag digital version of the Little Black Book to the inbox of every IP owner on our circ list in advance of Licensing Show.

Get in on this affordable opportunity to market your services to potential clients in a go-to directory produced by the kids entertainment industry's most trusted information source.

Call 416-408-2300 or email sales@kidscreen.com to find out more about these opportunities.



FEATURES

THE LEGEND OF SECRET PASS

SPACE CHIMPS

THE DOG WHO SAVED CHRISTMAS

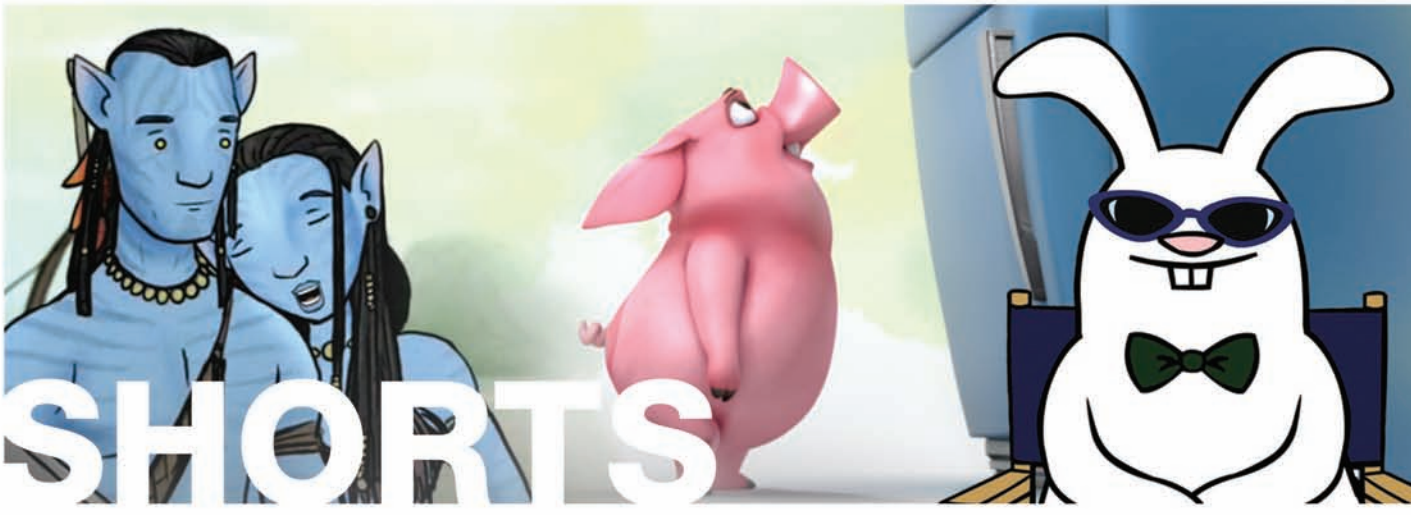


SERIES

ELOISE: THE ANIMATED SERIES

GARFIELD AND FRIENDS

WOW! WOW! WUBBZY!



SHORTS

HOW IT SHOULD HAVE ENDED

ORMIE

BUNNY SHORTS

For more information, please visit us at **MIPTV:**
Riviera Sea View, Booth 25 (RSV 25)
Tel: +33 (0) 4 92 99 8926
or email us at: info@starz.com

starz MEDIA

All rights reserved. All trademarks are the property of their respective owners. Design ©2010 Starz Media, LLC.

Hi Seoul Soul of Asia | SBA Seoul Animation Center | SICAF

www.sppseoul.com I www.sicaf.org

SPP 2010

Call for Entries for SPP 2010 Project Competition

KRW 10,000,000 prize for the winners

Seoul Promotion Plan 2010

Global Cartoon & Animation Market

July 21-23, 2010 / Seoul Korea

Benefits of Finalists

1. Pitching in front of global key buyers and investors at SPP 2010
2. A round-trip air ticket and accommodation for one person per company
3. 1:1 Business meetings with buyers and financial partners
4. Promotional project directory and CD
5. Free entry pass for the SPP and SICAF Exhibition sites

Prizes

Trophy and prize money awarded to three winners (KRW 10,000,000 for each)

Qualification for Entry

Animation projects being planned from all over the world

Entry Dealine

May 14(Fri), 2010 / Via Air-mail or in person only

Visit our website for more details :
www.sppseoul.com

- **Contact**

Lee, Jee-Hoon Animation Team,
SBA Seoul Animation Center
(82-2-3455-8355, ljh06@sba.seoul.kr)

SPP 2010

SEOUL PROMOTION PLAN



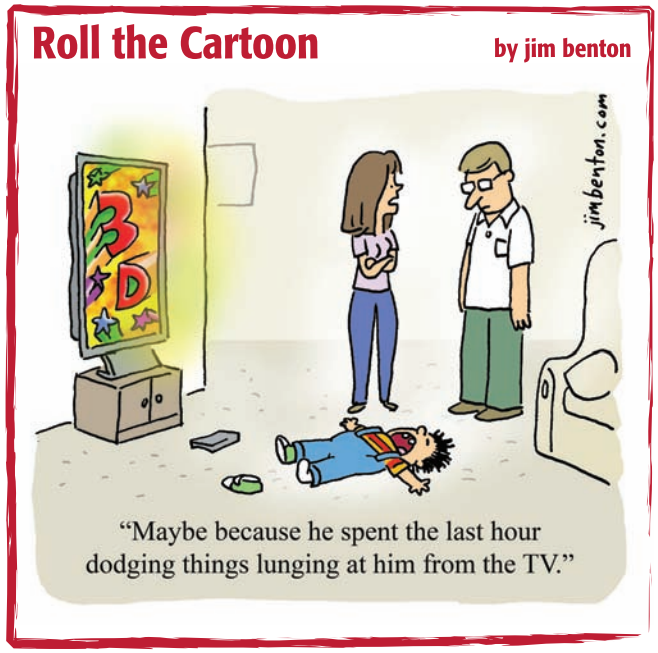
According to the Zandl Group, vampire love's not going away anytime soon

by kate calder

POST-RECESSION TRENDSPOTTING

TECHNOLOGY, DIY AND ESCAPISM TO SHAPE KID CULTURE OVER NEXT YEAR

Keeping track of "what the kids are up to these days" is part of the job for anyone in this industry, but it's a bit harder to forecast what kids will want six or 12 months from now—that's what market research experts are for. At KidScreen Summit in February, we were lucky enough to get New York-based Zandl Group senior director of research and trends Anna D'Agrosa to get the audience up to speed on what's currently resonating with kids and teens and what's likely to over the next year. Now it's your chance.



With 3-D's big-screen success, forward-looking kids prodcos are ready to gamble on the tech's widespread adoption for small screens. Check out "TV's new frontier" on page 72.

D'Agrosa's insights into emerging trends are drawn from custom research projects as well as Zandl's biannual trend-tracking report, The Hot Sheet, which surveys more than 3,000 US youths between the ages of eight and 24. Clients subscribing to The Hot Sheet include kids biz biggies Cartoon Network, Disney, Fisher-Price, Hasbro, General Mills, Proctor & Gamble, MTV Networks and Mattel.

According to D'Agrosa, technology continues to exert the most influence on young people, and she took a specific look at what digital natives—kids who have never known a world without the internet—expect from their tech. Not surprisingly, their expectations are quite a bit different from their parents'. For example, kids and teens who have TV, instant messaging, internet access, email, video games and social networking sites at their finger tips, perform an average of seven tasks at a time. Older people (a.k.a. digital immigrants), in comparison, can manage to perform a maximum of three tasks at a time.

This generation expects instant responses, which means its members gravitate to sites like Google Wave and they appreciate the real-time interaction of web-based services like movie site Netflix and music-streaming site Pandora. And they approach technology as a facilitator of communication, in which using a cell phone to place a voice call is inconvenient but text messaging is where it's at. This group also has an open-source mindset; it expects to get entertainment for free, but also understands that somewhere along the line advertising will be part of the free-content equation. Digital natives also leverage technology to curate and handpick their news sources, expect transparency from their brands, and readily express their opinions, both good and bad, about companies and products.

"Trendspotting" continued on page 26

MGA looks to specialty retail for growth

Coming off a year plagued by legal struggles and a soft economy, Van Nuys, California-based MGA Entertainment is opening a specialty retail division to boost its reach.

"There is a slew of retailers outside of mass merchants that we haven't reached," says Isaac Larian, CEO of MGA. "These outlets have different demands for products," he says. "They usually do not want to buy the same products that are sold to the mass markets."

Larian says that MGA won't just be selling to "Mom and Pop" stores, but will also be targeting duty-free shops, book stores, hospital gift shops and other retailers that traditionally have been left out of MGA's distribution equation.

All MGA properties will be getting the specialty treatment, including Bratz, Little Tikes, Rescue Pets and Zapf's doll lines. The goods earmarked for specialty will be different from mass-market merchandise in terms of product selection, packaging and price.

Sales industry vet Terri Maccarrone is taking the helm of the new division and has hired a staff of salespeople to launch the brand, first in North America then moving into the UK later this year. Further international plans have not yet been finalized and will depend on the success of the initial launch.

While the division started making the rounds at New York Toy Fair, MGA plans to attend the upcoming Western Toy & Hobby Representatives Association Show in Long Beach, California and both the ASTRA Marketplace in Providence, Rhode Island and Licensing Show in Las Vegas in June to drum up more awareness.

In terms of inbound licenses, Larian says he is always looking for additional ones and will now have an eye out for those smaller, unique properties that are appropriate for specialty distribution.

Additionally, while the company awaits an appeals court decision on the ownership of the disputed Bratz brand, it is readying a relaunch of the fashion doll line to mark its 10th anniversary with mass-market and specialty offerings. **GR**



MGA's entire stable of brands, including Little Tikes, is being adapted to meet specialty retailers' needs

LINKS

MGA Entertainment > www.mgae.com

"Trendspotting" continued from page 25

In terms of tech trends over the next year, expect to see the continued proliferation of 3-D movies, Blu-ray technology, internet-enabled devices that turn TV sets into big computer monitors, e-readers and even more iApps. Augmented reality, which is just emerging, will begin to mature and universal wi-fi will become a reality in public spaces. In particular, online viewing of videos and TV series was up this year, and D'Agrosa noted that kids are increasingly watching shows on kidcaster websites, including those belonging to Cartoon Network, Nickelodeon and Disney.

Interestingly, D'Agrosa said kids and tweens are just as acutely aware of the effects of the recession as many adults, and in a post-recession economy they are eager to live within their means—this could be a generation of do-it-yourselfers in the making. She found kids and teens were keen on the DIY approach to everything from fashion to making gourmet meals at home, and they're relying on emerging kid-friendly cooking blogs, YouTube videos and community events to do it. The cooking trend, in fact, is amplified by kids' obsession with leading an environmentally conscious life—eating organically grown food and learning where meat and produce actually come from is a big part of living green.

In terms of entertainment, the supernatural emerged as a hot trend last year and is continuing to lead the way. "We're still in a vampire moment," D'Agrosa said, referring to the continuing popularity of the Twilight Saga and shows like *The Vampire Diaries*. However, ghost stories are also catching on, and she pointed to those depicted in low-budget, high-profit film *Paranormal Activity* and TV shows *Psychic Kids* and *Ghost Hunters* as good examples. D'Agrosa also emphasized that kids have been in tune with the bleak economy of the last couple of years, which has pushed adults and kids alike to flock to escapist, fantasy and sci-fi-themed feature films and TV series.

Moving beyond the supernatural, D'Agrosa said distopian movies like *Avatar* and *District 9* and video games such as *Call of Duty*—which followed on the heels of this very fraught and anxious moment in the world's socio-economic history—have spurred a fascination with the end of the world. And this mindset is also trickling down into fashion and design. She pointed to pop artists and style icons Lady Gaga and Rhianna as good examples. On the flip side, the reality genre is evolving and kids are into the total gamut of reality formats from documentary-style series to trashy, semi-scripted shows where both the viewers and series' "stars" understand they are depicting characters and not exposing their true personalities.

D'Agrosa concluded the key to staying on top of trends in the next year involves keeping a close eye on what young consumers will be looking for in a post-recession economy, as well as considering how digital natives use technology and how companies can become a meaningful part of that conversation. "Think about escapist entertainment and what we can do as property creators to give them this kind of escapist outlet that they're looking for," she said.

LINKS

The Zandl Group > www.zandlgroup.com

Tronji™

A NEW MULTIPLATFORM PROPERTY FOR 6-8 YEAR OLDS

ENTER AN INCREDIBLE NEW WORLD



A WORLD FULL OF WEIRD SCIENCE!

30 X 23MIN EPS

CAN YOU ANSWER
THE IMPOSSIBLE QUESTION?



Visit us at BBC MIPTV on stand G3.40

BBC Worldwide

BBC Worldwide, Media Centre, 201 Wood Lane, London, W12 7TQ
Tel: 020 8433 2554 Fax: 020 8433 2228 • Email: product.licensing@bbc.com
www.bbc.co.uk/cbbc/tronji

Ragdoll

Tronji © and ™ Ragdoll Worldwide Ltd 2009. **BBC logo ™ & © BBC 1996.**

HOT TALENT

Puppet Heap makes a run for the top of the shops

by emily claire afan

IT's one thing to see puppets come to life on stage and on screen, and an entirely different thing to see them given life before they hit the big time. And over at Hoboken, New Jersey-based Puppet Heap, it's the shop's business to craft individual personalities from slabs of foam and various scraps of fabric.

The company is celebrating its fifth anniversary this year and has come a long way from its start in a 900-square-foot space. Founder Paul Andrejco has worked with puppets for almost two decades, and after a freelance stint at The Jim Henson Company, he decided to open his own studio in 2004. It's since grown into a one-stop studio that now covers 5,000 square feet and houses a multi-talented crew skilled in everything from sculpting and painting to costume design and filmmaking.

With top clients including Sesame Workshop, Disney and Big Idea, it's safe to say that the company might just be at the top of the puppet-making heap. "Puppets are the antidote to CG lives," says Andrejco, who notes his business is on the upswing as puppets are becoming more popular with an older demo, especially in commercials. While he wasn't at liberty to discuss exactly what his company has done for the biggies, Puppet Heap has worked on other notable projects in the kids entertainment space, including *Bookaboo* from London's Happy Films that airs on CiTV in the UK.





It took two years for the Hoboken, New Jersey-based puppet studio to get Bookaboo (inset) just right, while current work at the shop (above) includes bringing literary character Jin Jin the Dragon to life

Andrejco chuckles as he recalls working on the rockin' dog puppet. "We must have tried between 25 and 30 different dogs, and at one point, we thought, 'You know, this isn't going to work.'" It took two years, working with Happy's Lucy Goodman to eventually come up with bandana-clad canine puppet Bookaboo that went on to score a BAFTA last year.

Among its many projects, the Heap is also keeping busy with working on season two of *Bookaboo* and with kidlit author Grace Chang to create an 18-foot-tall dragon puppet called Jin Jin based on her books *Jin Jin the Dragon* and *Jin Jin and the Rain Wizard*. The shop is also responsible for Winston the Turtle, one of the puppets used by US reality series *America's Got Talent* winner Terry Fator.

But building the puppets isn't all the company does. The Heap also has a wood, molding and casting shop to produce puppet-sized props and costumes for the creatures it creates. And since the company's staff can't be on-site for every alteration or quick-fix, it provides a handy repair kit for its out-of-town clients. For theatrical productions in and around the New York area, it has a team of "puppet doctors" on call, in case of emergencies.

To make sure that their creations are ready for their close ups, the finished product goes into the company's in-house video and photo studio for a test run, where staffers set the puppets up in front of a camera to make sure everything's in its right place and looks exactly how it should on-screen.



LINKS

Puppet Heap > www.puppetheap.com


BABAR
AND THE ADVENTURES OF BADOU
52 (11 MIN) NEW STORIES FOR KIDS 4-7!
Visit us at MIPTV:
Booth #N6.04
THE CLIFFORD ROSS COMPANY
™ and © Nelvana Hastily Licensed by Nelvana Limited and The Clifford Ross Company, Ltd. All Rights Reserved.

French Licensing Federation founded in Paris

A solid sign of the maturation of the French licensing industry, the first meeting of the French Licensing Federation (F2D2) took place in Paris on March 10. The Federation is currently made up of 28 France-based licensors and licensing agents, including F2D2 president and director of licensing at Marathon Media, Patricia De Wilde, and VP and treasurer Franck Cymes, France Télévisions Distribution's director of licensing and events.

F2D2's first order of business will be trying to pin down the legitimate value of the industry in the European country. A 2006 estimate of the size of the French L&M industry rang in at US$5 billion in annual retail sales, but there is currently no reliable data to ascertain what that number is today.

"Our main goal is to collect data, so we can evaluate just that," says Big Bocca TV & Licensing MD, Marie-Laure Marchand, who was elected VP and general secretary of the organization. "We are going to be collecting financial information, so we will be able to communicate the power of this industry to the French government and others."

Marchand estimates it will take about a year to pin down figures. In the meantime, F2D2 will be looking to make its first official appearance at the Kazachok International Licensing Forum taking place on April 8 and 9 in Paris, and will use the opportunity to build its membership base.

"We want to extend our membership to retailers and licensees," says Marchand. "We want to have a lot more people on-board. This isn't just about entertainment licensing but also sports, fashion and more." She adds F2D2 will be arranging conferences and information sessions on topics such as cross-border licensing issues (a particular concern in Europe), brand-building and the ins and outs of licensing agreements. The organization is also looking to have a presence at Licensing Show in Las Vegas this June.

As well, representatives of the organization have already met with members of the International Licensing Industry Merchandisers' Association (LIMA) and are hoping to work together in the future on potential joint events and conferences. "We are very interested to be working in collaboration with them," says Marchand. **GR**

Warner Bros. to open game studio in Canada

Another 300-odd video game industry jobs are heading into Canada, courtesy of Warner Bros. Interactive. At press time, the interactive division of the entertainment powerhouse announced it was setting up shop in the country's third-largest city, Montreal. Warner Bros. cited government incentives and Montreal's growing video game animation and publishing community as reasons for the move.



Batman: Arkham Asylum from Warner Bros. Interactive, which is opening a studio in Montreal

The city is already home to French video game giant Ubisoft's largest studio in the world, Electronic Arts Montreal and Eidos Interactive. Game publisher THQ Interactive said in December it's also opening a studio in Montreal, creating another 400 jobs.

Tax credits and an additional US$7.3 million kicked into the Warner studio by the provincial government of Quebec helped seal the deal. But Ian Kelso, president and CEO of the industry association Interactive Ontario (another Canadian province ramping up its presence in the video game industry), says incentives "can only get you so far."

"They're the cost of doing business," says Kelso. "It really comes down to the talent." And talent, he adds, does more to anchor companies in a particular city or region. "I think once you get established with an industry where you have very strong, viable clusters, you get networks established and those are hard to uproot," Kelso explains. "You have communities of talent, but also the support and infrastructures around that... There's a lot of value created so that it's hard to just go somewhere else and set up shop anew."

Warner Interactive has published popular titles including *Batman: Arkham Asylum* based on the billion-dollar Dark Knight feature film, and the Nintendo DS hit *Scribblenauts*. Its new studio will work on product development, digital and cinematographic animation and quality assurance, along with adaptation and translation into various languages. It's expected to be complete by 2015. **ECA**

From Playback Magazine

LINKS

Warner Bros. Interactive > www.wbie.com

His stripes aren't the most annoying thing about him



Mat Kacau™

26 X 2 minutes

(mud.ka.chow)

astro

INSPIDEA®

let the kid out!

tel **+603 7880 9934** email **findoutmore@inspidea.com** web **www.inspidea.com**

© Astro Entertainment Sdn Bhd

kidscreen's

TRANSMEDIA BOOTCAMP

WEDNESDAY, JUNE 2 • FAIRMONT MIRAMAR • SANTA MONICA, CA

MASTER THE TRANSMEDIA UNIVERSE!



KidScreen's Transmedia Bootcamp event is the first of its kind, delivering practical, how-to transmedia training led by leading cross-platform strategist Jeff Gomez.

He wowed the crowd at KidScreen Summit 2010 with his "New Narrative Paradigm" keynote. And now Jeff has partnered with KidScreen to teach his signature transmedia development process to kids content producers and creators.

The world's biggest studios and corporations turn to Jeff for guidance on how to transform their intellectual properties into massive hit franchises that successfully leverage an array of global media channels and mass audience touchpoints. With his expert team at Starlight Runner Entertainment, he has worked on such blockbuster transmedia builds as Disney's Pirates of the Caribbean, Prince of Persia and Tron, Microsoft's Halo, James Cameron's Avatar, Hasbro's Transformers, Mattel's Hot Wheels and Coca-Cola's Happiness Factory.

Starlight Runner Entertainment

Using models and hypotheticals that are relevant to the kids entertainment market, some of the topics Jeff will cover include:

- **how to develop transmedia-sustaining story worlds**
- **how to innovate or prepare established properties for transmedia life**
- **how to produce a project across multiple media platforms**

Position yourself and your company to be one step ahead of the crowd as transmedia production morphs from buzzword to industry standard. This can't-miss learning opportunity will help you become a master of the transmedia universe.

REGISTER BEFORE APRIL 23 AND SAVE $200!

FOR MORE INFO VISIT WWW KIDSCREEN.COM/TRANSMEDIA

TO REGISTER OFF-LINE, CONTACT JOEL PINTO 416-408-2300 X650 • JPINTO@BRUNICO.COM
FOR SPONSORSHIP OPPORTUNITIES, CONTACT MYLES HOBBS 416-408-2300 X492 • MHOBBS@BRUNICO.COM

by kate calder

EXPLORING THE GENDER GAP

A look at kids shows worldwide sparks a call to break sex-based stereotypes



Dora steps outside traditional gender roles, but also proves boys will watch a show with a female lead character

One seminar in particular at the last edition of the Alliance for Children in Television's Youth & Media Conference, held in Toronto in November, got a lot of people talking. At the event, in which a who's who of the Canadian children's entertainment industry gathered to network and share ideas, a talk on gender representation in international kids TV programming put the spotlight on just how imbalanced it is. As it turns out, the bulk of kids shows feature male protagonists over females ones and are riddled with gender stereotypes.

Editor of *The Journal of Children & Media*—and author of the recently released book, *Screening Gender on Children's Television: The Views of Producers Around the World*—professor Dafna Lemish led the seminar. She shared extensive research from her book that came out of face-to-face interviews with 135 children's TV producers from 65 countries over a four-year period. During the session she also quoted eye-opening quantitative research from a major international study on gender representation led by Prix Jeunesse International head Maya Goetz that analyzed some 2,364 hours of kids programming from 24 countries.

"In many cases, TV is the first exposure kids have to different people, cultures, workplaces and situations," says Lemish. "It's crucial [to get it right] because characters are adored by children and decide for kids what is good, bad, pretty and ugly, and offer them possibilities of what their futures can and should be," she says.

What may or may not be surprising to industry folk is that Goetz's content analysis found that of the 26,342 main characters coded in the study's review of kids fictional programs, only 32% were female, while 68% were male. Animated shows in particular had a female-male split of 31/67, lower than live-action formats, which averaged 40/60. Overall, the study's analysis found that the heroes in kids programming worldwide are overwhelmingly male and lead stories as female characters are generally there to be rescued, serving to further define the identity of the male heroes, rather than heroes in their own right. The research also revealed that the physical traits of female characters often subscribed to feminine ideals found in popular culture, with girls having blonde or red hair and slim builds more often than not. In fact, the number of overweight male characters doubled that of females. Depictions of overweight girls were scarce in the entire sample, and there were none found in shows produced in Norway, Argentina, South Africa or Hong Kong.

Though fictictious programs naturally stray from real life, Lemish contends that being consistently under-represented in the media imparts a message of marginality to real girls.

Of course, as Lemish points out, the issue of gender inequality is not unique to children's programming—it permeates popular culture, advertising and merchandising. However, a studio-based industry traditionally dominated by male producers set the stage early on. "Even though they didn't have bad intentions, men were directing what they thought was right, what interested them and what they thought was attractive," says Lemish.

The Geena Davis Institute of Gender in Media, based in L.A. and founded by actress Geena Davis after she noticed how women were under-represented in the programming her daughter was exposed to, has also conducted quantitative analyses on gender roles. Research carried out in 2005 that sampled 1,034 shows found that when looking at animation vs. live-action programming, females in animated contexts were more likely to be shown

CAKE

Presents

OOOHHHASIS

78x7'

For all sales enquiries contact
egalton@cakeentertainment.com

TeamTO

Tuba Entertainment

OOOHHHASIS © 2009 – TeamTO – Tuba Entertainment – TF1

in sexually revealing attire at a ratio of 25% to 17%. Toon girls were also more likely to have smaller waists than live-action female characters (40% to 7%). And the research wasn't entirely focused on how female appearances are misrepresented. Animated male characters were more likely to have larger chests and smaller waists than their live-action counterparts.

"Animation favored sexualized female characters with unrealistic body ideals, and for male characters, animation heightened a superhero muscularity," says Madeline DiNonno, executive director of the Institute.

DiNonno says the organization is aiming to bring about change from within the industry. Its programming arm, See Jane, is in the early stages of meeting with all levels of studio execs. The goal is to raise awareness and work together on developing scripts and holding educational workshops to help redress the skewed female-to-male character ratio and diminish the use of gender stereotypes.

"One of the research projects is to challenge that myth," says DiNonno. "Everybody thinks that's so, but five-year-olds are watching *Dora the Explorer* and don't have a problem with it."

Similarly, Lemish says broadcasters will buy series they know the audience wants. "One of the things that I've learned is to convince buyers that they'll be making lots of money by showing positive images," she says. She also holds *Dora the Explorer* up as an example of a series with a strong female character that boys watch quite willingly. What's more, its consumer products success proves there's money to be made in providing such a role model.

New York-based Little Airplane's *The Wonder Pets!* is another example, she says. At its core there's a collaborative ensemble comprised of male and female characters. "They collaborate with each other, rather than lapse into the gender stereotypes like fighting or getting entangled in romantic relationships," says Lemish. Furthermore, she notes the series' male characters, Linny and Tuck, aren't compelled to be aggressive or reluctant to share their feelings, and female character Ming Ming doesn't cry and become hyper-sensitive—all three experience a range of emotions.



The Degrassi franchise gets top honors from researcher Dafna Lemish for its positive gender representation for older kids and tweens—the ensemble cast offers a wide variety of complex characters

Buying into realistic ratios

Creating shows with balanced gender representations is one thing, but both Lemish and DiNonno say they come up against producers who contend they have to produce boy-centric shows because that's what broadcasters are going to buy. Going forward, DiNonno says some of the key research the Institute takes on will be to dispel the notion that boys will only watch shows with male leads, but girls will watch regardless of the main character's sex.

(For his part, Little Airplane president Josh Selig believes that gender inequality may be hard for preschool producers to overcome. "The problem is preschool shows have become extended toy commercials and people don't like to talk about this, but it's a reality," says Selig. He contends the toy discussions become central to the

www.classicmedia.tv





Exciting new comedy content launching at MIPTV 2010!

Visit us on Stand 06.24

Contact us at intprogramsales@classicmedia.tv

cbbc BBC

ClassicMedia

©Classic Media Distribution Limited 2010

CAKE
Presents
Dead Gorgeous
26 x 24'
For all sales enquiries contact
egalton@cakeentertainment.com
ABC
Burberry entertainment
cbbc BBC
SCREEN AUSTRALIA
coolabi.
FILM VICTORIA
© 2010 Screen Australia, Film Victoria, Coolabi Productions Ltd and Burberry Productions Pty Ltd.



The Wonder Pets! characters can be identified as male or female, but they don't subscribe to gender stereotypes, they collaborate with each other and they express a range of emotions

development of a new show and gender imbalances are perpetuated by the needs of the toy business. Mass-market retailers, he notes, readily divide products into separate boy and girl categories.)

Positive examples aren't limited to preschool. Lemish also cites Canadian-produced tween series *Degrassi Junior High* as an example of programming that gave equal billing to male and female characters and, more specifically, dealt with common issues of teen sexuality in a positive way.

Beyond the research being conducted by the likes of Lemish and the Geena Davis Institute, what's really going to reverse the current direction of content is a thorough examination of what kids really want to see, based on empirical evidence and not proverbial industry wisdom. Nickelodeon's Consumer Insights Research department, interestingly, has spent some time watching kids watch TV in an ongoing effort to get a clear idea of what types of shows boys and girls want to spend time with.

"There has always been this idea that boys are partial to shows that have male leads and that girls would watch a program regardless of character gender, and we want to see if that is in fact true," says Andrea Strauss, VP of Consumer Insights Research at Nickelodeon. Her department did a content analysis of the top-100 shows for kids six to 11 this past summer and coded random eps of some 150 series by character age, gender and racial identity.

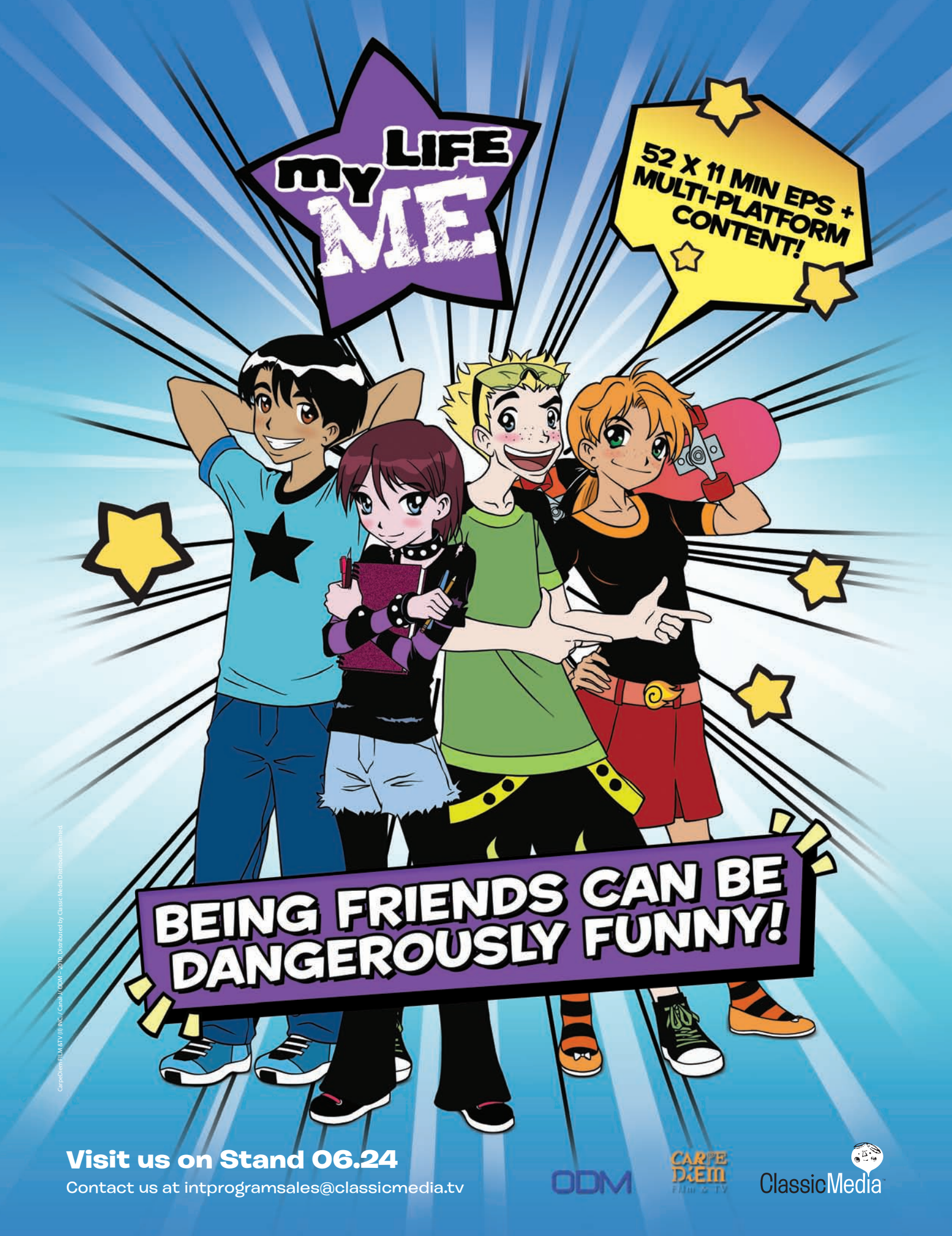
Strauss says the content analysis revealed that none of the boy-skewing shows had a solitary female lead characters but rather revolved around ensemble casts that included girls. However, during qualitative interviews with kids, 75% of boys and girls said that it didn't matter to them whether a lead character was male or female.

"Is the behavior a result of what's available to them," asks Strauss. "Is it the industry that believes this conventional wisdom, so that is what is being created for kids?" This is what the Consumer Insights team is trying to find out next, and Strauss says further research over the course of the next year will explore that question more deeply.

"It's easy to repeat the old formula," says Lemish. "I hope [producers and broadcasters] will take into consideration how to present the world as more equal, more humane, less violent and more respectful of diversity of people, geared toward gender and racial equality."

LINKS

Geena Davis Institute >	www.thegeenadavisinstitute.org
Little Airplane >	www.littleairplane.com
Nickelodeon >	www.nick.com
Prix Jeunesse >	www.prixjeunesse.de


my LIFE ME
52 X 11 MIN EPS + MULTI-PLATFORM CONTENT!
BEING FRIENDS CAN BE DANGEROUSLY FUNNY!
Visit us on Stand 06.24
Contact us at intprogramsales@classicmedia.tv
ODM
CARPE DIEM Film & TV
ClassicMedia
CarpeDiem FILM &TV (II) INC. / Canal J / ODM - 2010. Distributed by Classic Media Distribution Limited

CAKE
presents
ANGELO RULES
78x7' & 30x1'
For all sales enquiries contact
egalton@cakeentertainment.com
TeamTO
France 3
TéléTOON
CAKE
RhôneAlpes
MEDIA
PROCIREP
CNC
© 2009 – TeamTO – Cake Entertainment – France 3 – TéléTOON

up next



Moonscoop's co-pro *Super Sportlets* saves kids from a life of lethargy

Superheroes hit the gym

With an interest in getting kids ages five to nine up and at 'em, live-action/CGI comedy series *Super Sportlets* features four slick teenage aliens bent on saving the world's children from couch potato doom. The 26 x 11-minute series from Paris-based Moonscoop and co-pro partners The Workout Factory in Holland and Ireland's Telegael combines live-action footage shot against a green screen with CGI backgrounds and a heavy dose of special effects.

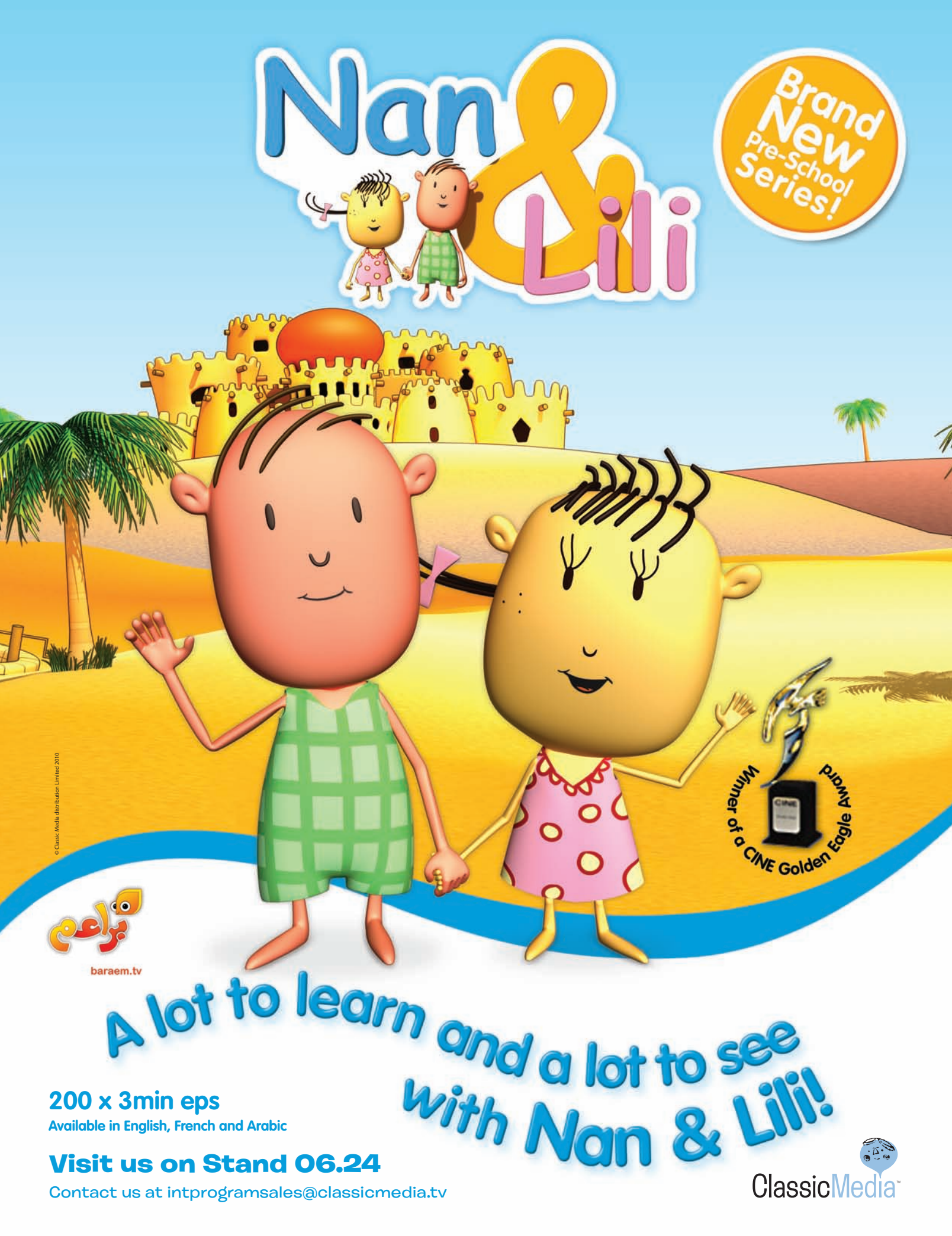
The show's heroes, Ballistico, Charm, Athletica and Strongo, are on Earth to hunt down bad guy Rudy Rude and stop him from robbing kids of their energy and turning them into video game playing, junk food eaters. Their Earthbound lair is actually an ultra-modern gym called The Kids Workout Factory—a place where kids come to hone their sports skills. With the aid of a super computer known as Sports Information Download, or SID, the extra-terrestrial teens must use extreme alien sporting personas to quickly become experts in a range of sports, including soccer, basketball, freestyle flatland BMX, skateboarding, martial arts, baseball and gymnastics. Adding some celeb cachet to the series will be real-world sports stars, who'll have guest cameos and perform their specific sports.

The series itself is a re-invention of the Dutch-language series, *Sportlets*, which aired on Nickelodeon Benelux in 2007. However, Moonscoop's Mike Young explains that apart from the character's names, the show's content and CGI look is all new and quite different. The retooled Sportlets characters are now more slick and dynamic, and Young says the new show has a specific focus on teaching kids both mainstream sports and introducing them to lesser known activities that could change their lives.

Moonscoop is on the hunt for presales with a delivery date of September 2010, and is working with a budget of US$4 million.

Shiver me easels? Pirate series focuses on art

Decode Enterprises will be shopping its new Halifax Film-produced CGI art-focused series *Pirates: Adventures in Art* at MIPTV. The preschool show for kids four to six puts the spotlight on free-spirited and highly imaginative Captain Leonardo who, along with his band of bohemian brigands, has escaped the drab kingdom of Queen Conformia. True to her name, the royal seeks to stamp out all traces of individuality among her subjects, and it's up to Captain Leo and his crew of art-loving pirates to embark on daring missions to restore vibrancy to the once-creative land.


Nan & Lili
Brand New Pre-School Series!
Winner of a CINE Golden Eagle Award
© Classic Media distribution Limited 2010
براعم
baraem.tv
A lot to learn and a lot to see with Nan & Lili!
200 x 3min eps
Available in English, French and Arabic
Visit us on Stand 06.24
Contact us at intprogramsales@classicmedia.tv
ClassicMedia

CAKE

Presents

Háreport



52 x 11'

For all sales enquiries Contact
egalton@cakeentertainment.com

Filmwerken

TeamTO vivi film CAKE

© 2008 - TeamTO - Filmwerken - Vivi Film
Cake Entertainment.

In the meantime, the displaced Princess Cleo has stowed away aboard Leo's trusty ship, the Mona Lisa. Cleo is just as determined and creative as Leo, but her common sense serves to anchor Leo's more outrageous flights of artistic fancy. Joining Cleo is the massive *Encyclopedia Artifactorium*, which contains all known art facts. Leo and Cleo join forces and set out on a mission to research as much about art as they can to help Conformia's victims reclaim their love of artistic spirit and individual expression, and help return Cleo to her rightful throne.

Other crew members make for comic relief, such as Fresco del Gecko, a suave, dashing Spanish gecko and self-proclaimed hero with fast-as-lightening moves and impeccable spy skills. There's also Skelly, a skeleton complete with pirate eye patch and wooden leg who acts as the ship's chef and tends to be accident prone.

In one episode, the pirates discover a treasure trove of prehistoric art in a cave. When Queen Conformia's yes man, Admiral Krank, blocks the entrance to the cave, Princess Cleo takes inspiration from its drawings and etches out an escape route on a rocky wall for Leo to find.

The series will be available in two formats. There are the standard 11.5-minute eps and a longer 12.5-minute version that includes footage from kids' art classes, highlighting the art techniques depicted in each episode. Decode is working with a budget of US$3.5 million for the first 16 eps and is set to deliver the first 26 eps (out of a total of 36 commissioned) to Canuck pubcaster CBC starting this month, and the remaining 10 this June.

PopPixies fly off in own direction

Sometimes there's just no ignoring a show that is crying out to be made. That's what happened at Loreto, Italy-based Rainbow when the creators introduced a new set of characters, the PopPixies, to the second season of the prodco's first hit *Winx Club*. The tiny fairy-like characters struck a chord with *Winx Club*'s girl audience and the PopPixies went on to spawn a successful licensing program in 2006. Rainbow knew it was onto something and set about creating a PopPixie TV series to further drive the brand.

With 20 broadcasters already presold, including RAI, Noga, SABC and France Télévisions, the *PopPixie* pilot is set to debut at MIPTV with delivery on the series, budgeted at US$300,000 per half hour, slated for fall 2010.

The comedy for five to sevens takes place in Pixieville, where a harmonious community of boy and girl pixies, magical animals and curmudgeonly gnomes coexist. The pixies each possess special talents and are paired with a fairy animal with similar characteristics, which often leads the pixies into strange and funny situations.



Princess Cleo and Fresco de Gecko star in *Pirates: Adventures in Art*

The pixies also have unique magical powers that they can make more powerful through PopPixie balls found on the Tree of Life in the center of town that are earned through doing good deeds. But Pixieville isn't a complete utopia—the clan of trouble-making townie teenagers constantly upsets the order of things with their plans to snatch the PopPixies.

PopPixies' multimedia strategy will emulate Rainbow's Winx Club model, which it has rolled out to TV, DVD, the web, live shows, an ice show, two feature films (the latest in 3-D) and an MMOG. **KC**

LINKS

Decode Enterprises >	www.decode-ent.com
Moonscoop >	www.moonscoop.com
Rainbow >	www.rbw.it

©2010 Studio100



ANIMATED HERO VICKY THE VIKING IS ON HIS WAY TO CANNES!
MORE COMPELLING!
MORE ENTERTAINING!

STUDIO100 MEDIA

STUDIO100 MEDIA
tel.: +49 (0)89 96 08 55 - 0 | e-mail: info@studio100media.com | www.studio100media.com

CAKE

PRESENTS

TOTAL DRAMA WORLD TOUR



TOTAL DRAMA ISLAND

TOTAL DRAMA ACTION

78X22'

FOR ALL SALES ENQUIRIES CONTACT
EGALTON@CAKEENTERTAINMENT.COM

Canadian Television Fund
Fonds canadien de télévision

TELETOON

fresh

TDWT © Camp TV Productions (Season 3) inc. 2009
TDI © Camp TV Productions inc. 2007
TDA © Camp TV Productions (Season 2) inc. 2008



Retailer Morrison's footed the entire bill for Handle & Spout's *Farm Camp*

Funding in aisle nine?

UK grocery chains get into the kids business

IT's remarkable how creative producers and broadcasters can get when cobbling together a budget, particularly in a super-competitive, tight market like the UK. Funding sources, on the other hand, are fairly staid and limited. Well, things might be changing a little bit. Avenues such as product placement and commercial sponsorship remain largely restricted to adult-targeted producers as a source of cash, but two recent UK kid-friendly projects have been testing the waters, luring unlikely financing partners in the form of large grocery store chains Morrison's and Tesco.

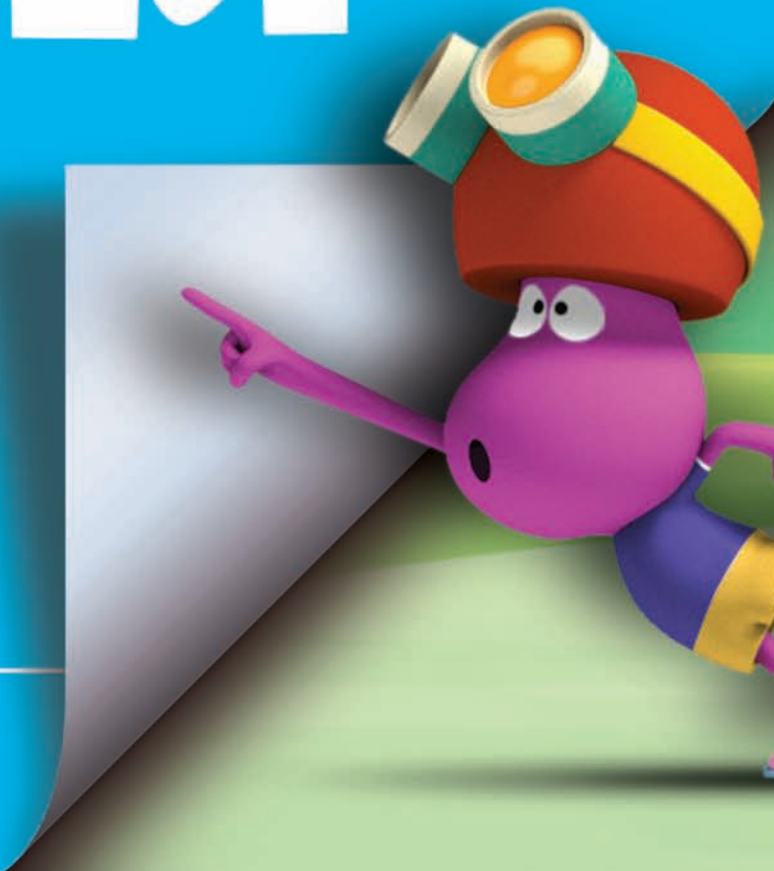
With 370 stores across Britain, grocery retailer Morrison's ponied up the complete budget for the first 10 x half-hour season of *Farm Camp* (produced by London-based Handle & Spout), which aired this past fall on ITV's dedicated children's channel CiTV.

The reality show targeting seven to 12s follows 10 children who swap city life for the farm and discover where their food actually comes from, while slogging through a daily set of chores. Mentored by a leader, Farmer Paul, the recruits take on challenges such as milking cows, tending to pigs or answering tough trivia questions about fruits and veggies.

The grocer financed the show, signing on as its sponsorship partner as part of its "Let's Grow" marketing and PR campaign designed to educate kids about the origin of their food. CiTV's program manager Jamila Metran explains that the show was in the early stages of development when the broadcaster was approached by Morrison's, which asked if there were any projects in its pipeline that complemented the retailer's healthy eating mandate. While on the backburner, *Farm Camp* appealed immediately and the grocery chain came on as a sponsor, setting the production wheels in motion.

To be clear, the series adheres to advertising restrictions laid down by Ofcom, the government regulatory body that oversees broadcasting in the UK. Metran explains that the formula only works if the show is already in development and just happens to match up with the needs of an advertiser. "The idea has to come from the broadcaster—the only thing the advertiser does is fund it," she says. "They get their branding around the program, but they're not to have any creative input."

JELLY JAMM



Thanks to Planet **Jammbo**,
the Universe will sing & dance!

Let's MIP... stand R33.20

sales@vodkacapital.com M. +34 630 354 889
www.jellyjamm.com T. +34 910 011 710

VODKA rtve BANDAI BIG PICTURE



In the case of *Farm Camp*, there is no product placement in the footage or direct advertising on Morrison's part, aside from sponsorship bumpers at the top and bottom of the show. The benefit for Morrison's comes from the show's association with the grocer's campaign, explains Handle & Spout creative director Paul Shuttleworth.

"The art of ad-based funding in the UK is to have shows that share the same brand essence as the sponsors," says Shuttleworth. "It's not about Morrison's selling more potatoes," he remarks. Rather, it's about positioning the grocer as a wholesome supermarket that supports families. To further reinforce the Let's Grow message, parents were incouraged to collect vouchers from Morrison's stores that their kids cashed in for gardening equipment for their schools. Additionally, *Farm Camp* ends up getting an in-store presence via the promotion, which lasted several weeks last November.

Shuttleworth says the only challenge of working with a corporate sponsor was the compressed production cycle. Once Morrison's gave the greenlight, he had to kick the production into high gear last July to deliver the show in time to air during Morrison's November campaign rollout. "We had to cast the kids, find the farm and turn an entire reality show around in that time," says Shuttleworth. "Sometimes that's where deals fall apart—you get yourself in a project, but the sponsor's already done its marketing spend for the year and it's too late."

With one season of *Farm Camp* under Handle & Spout's belt, Shuttleworth says he hopes to revive the show with a second season to bow alongside the next wave of Morrison's ongoing campaign. In the meantime, he's ready to run it as a format, and has his eyes open for local retail partners in other territories. "

CiTV's Metran explains that she hasn't seen deals similar to Handle & Spout's conducted much yet in children's programming. However, last year the broadcaster commissioned three other sponsor-funded kids shows, including a 10 x five-minute factual program, *Green Up Your Life*, as part of the Generation Green campaign from British Gas; *Skillicious*, an eight x half-hour high-energy sports series in collaboration with beverage company Britvic; and *Wild World*, a 10-part nature series funded by gift company Kids Activity Days. Metran says she hopes to bow a couple more sponsored shows each year.

Morrison's isn't the only retailer getting into showbiz. Tesco, the third-largest retailer in the world, has also signed on to help finance several DVD premiere features. Newly formed media company Amber Entertainment, with offices in London and L.A., is teaming up with the chain to bring the books of well-known authors to life as DVD movies. The catch is that the titles will be sold exclusively at Tesco for a three-month window, at which point Amber will be able to distribute them worldwide.

First on deck are a series of movies based on Jackie Collins' novels. But the studio has kids content coming down the pipe. Amber plans to start production on a screen adaptation of Judy Blume tween novel *Tiger Eye* this summer, and have the DVD hit shelves by Christmas.

Amber co-founder Lawrence Elman explains that authors, though already well-recognized, might not necessarily have the fire power to pull off a theatrical release. Creating for the small screen, he contends, is making less economic sense, given the diminishing revenues from TV sales. So Amber's goal was to produce a new platform in DVD premieres by creating movie series with pre-established brand awareness that have the look and feel of a theatrical release.

At press time, Elman and partner Ileen Maisel were in New York meeting with Judy Blume and her son, the movie's director, Larry Blume, to finalize the script. If all goes well, *Tiger Eye* will be the first in a series of Judy Blume DVD movies for Tesco.

Elman says the retailer isn't involved in the creative production at all, with the exception of requiring the films to be family-rated. He adds that Tesco's not aiming to replace studios or film companies, but is looking to provide a point of difference for its customers. **KC**

LINKS

Amber Entertainment >	www.amberentertainment.com
CiTV >	www.citv.co.uk
Handle & Spout >	www.handleandspout.com

Pulcinella Award Italian Studio of the Year



in Fun we trust!

ANIMATION, LICENSING & PUBLISHING

ATLANTYCA S.p.A.
Via Leopardi, 8
20123 Milan
Italy
Tel: +39 02 4300101
Fax: +39 02 43001020
info@atlantyca.it

ATLANTYCA entertainment

www.atlantyca.it

BAT PAT © Atlantyca S.p.A. - All rights reserved I GERONIMO STILTON TM & © Atlantyca S.p.A. Animated Series © 2009 Atlantyca S.p.A. – Moonscoop S.A.S. – All Rights Reserved I TEA SISTERS © 2009 Atlantyca S.p.A. - All Rights Reserved I DIVE OLLY DIVE TV / Video Broadcast : 1st season © 2009 Mike Young Productions Ltd, Flying Bark Productions Pty. Ltd., Telegael Teo. Dive Olly Dive are trademark and services marks of Mike Young Productions Ltd. All Rights Reserved. I IL PICCOLO PRINCIPE Il Piccolo Principe/Le Petit Prince™ © Succession Antoine de Saint-Exupéry Estate 2009 I FUNNY FACE ©2001, 2009 John Brady, Jr. All rights reserved. Funny Face and all related titles and characters are trademarks of Funny Face Partners

CAKE

Presents

Aifric



26x30'

For all sales enquiries contact
egalton@cakeentertainment.com

TELEGAEL

TG4

Aifric © Telegael 2007 & 2008

New French-Canadian channel fills preschool gap



New net YOOPA is filling its schedule with acquired shows, such as HIT's *Angelina Ballerina*

A new multimedia French-language brand, targeting both French Canadian kids ages two to six and their parents, just got off the ground at the start of the month. YOOPA, as it's been dubbed, is part of TVA Group, the Montreal-based subsidiary of Quebecor Media that produces television, audio-visual products and magazine publications largely for the Canadian province of Quebec.

Rather than sticking solely to TV, YOOPA includes a kids specialty diginet, a parenting magazine of the same name and a website that hosts content for both kids and parents. (The site resulted from the merger and rebranding of existing online publications PetitMonde.ca and EspaceParents.ca.)

Denis Dubois, TVA's specialty channel director, and Patricia Lavoie, director of original productions for the new channel, say YOOPA will fill what they see as a gap in specialty French-language preschool programming in Quebec, which has a population of close to eight million. (At press time, final negotiations for carriage were being ironed out.)

"We're launching not only a channel, but a multiplatform brand," says Dubois. "It's not a French Treehouse—it's a magazine platform, a TV platform, a web platform and eventually a mobile platform." He adds that he hopes to expand carriage outside of Quebec to reach Francophone kids and families in other parts of Canada.

At launch, the channel aired programming from 6 a.m. to 10 p.m., with as many first-time French broadcasts in Canada as Dubois could amass. Acquired series include *Angelina Ballerina* (HIT Entertainment), *Waybuloo* (RDF/Decode Enterprises), *Blue's Clues* (MTVNI), *LazyTown* (LazyTown) and *Pororo* (Iconix/Moonscoop).

Additionally, several industry veterans have hopped over to the new venture to helm the brand. Lavoie, for her part, has written, directed and produced kids series including *Sesame Street Canada*. New director Marysol Charbonneau hails from established kidnet Vrak.TV, while Marie Rainville, who is taking the reins of the YOOPA magazine, was the former editor of EspaceParents.ca.

Dubois and Lavoie say the channel will expand to a 24-hour schedule in the future and will work with independent producers on commissioning and creating original programming. In the meantime, the first in-house original live-action puppet production will begin airing on June 1. A second production is slated to debut in the fall, making for a total of 65 half hours of original programming in the first year of operation.

Dubois says he hopes to eventually install YOOPA-branded kiosks in public places such as airports and shopping malls so that parents and kids could take a break together and watch the TV channel, or engage with the brand through computer monitors, books and toys. **KC**

LINKS

YOOPA > www.tva.ca



52 HD episodes available now!

Visit Amberwood at MIPTV Stand 02.10

Amberwood ENTERTAINMENT

ONE ANIMATION

mda

Canadian Television Fund / Fonds canadien de télévision

SHAW rocket Fund

tvo

TÉLÉVISION

Knowledge: kids

CAKE



Stand 17.22

FOR ALL SALES ENQUIRIES CONTACT
+44 (0)20 7307 3230
egalton@cakeentertainment.com

76 Charlotte Street, London W1T 4QS
www.cakeentertainment.com

Got it Need it

Profiles in programming strategy

Nick Jr. grows French audience with brand faves



With a focus on English skills for French kids, *Dora* is tops so far on Nick Jr. France

With almost three months of air time under its belt, new cabsat net Nick Jr. France is building an audience with the country's three- to seven-year-olds largely with programming drawn from the brand's original offerings.

The ad-supported channel debuted on satellite platform CanalSat as part of its family package on January 26 and currently reaches three million households through cable, satellite and IPTV. In comparison, sister net Nickelodeon France, which targets the seven to 14 set, boasts 5.5 million French subscribers via CanalSat's basic tier channels.

The channel recently appointed Pierre Hergaut as director of programming for Nick and Nick Jr. Hergaut joined Nickelodeon from Orange TV and Canal+, where he worked specifically on children's programming.

Hergaut says so far *Dora the Explorer*, whose French iteration teaches English basics, is hands down the channel's most popular show. He adds that Nick staples *Go, Diego, Go!*, *The Backyardigans* and *Ni Hao, Kai-Lan* are also popular due to their exposure on various FTA channels in the region. Additionally, he expects soon-to-debut *The Wonder Pets!* (Little Airplane Productions), *Olivia* (Chorion) and Nick newcomer *Team Umizoomi* to hit it big with his growing audience.

So for the time being, Nick content will be what sets the channel apart from its main competitors, which include longtime French outlets Tiji, Piwi and Playhouse Disney. Hergaut says it's still too early to talk about original programming for Nick Jr. France and he won't be commissioning anything in 2010. In terms of local content that's working, he points to acquired French animated series *Pablo the Little Red Fox* (Millimages), which airs daily.

Beyond relying on Nick's bread-and-butter hit properties, the channel has invested in picking up proven series like *Postman Pat* (Classic Media) and *Pocoyo* (ITV/Zinkia) to round out the schedule. In terms of future acquisitions, Hergaut says he's open to all types of formats and will look for programming that allows kids to learn through playful, interactive and stimulating concepts.

Nick Jr. France has tailored the sked to fit with the local educational custom of schools granting kids Wednesdays off or scheduling a partial day's classes. Thus it offers alternate programming on Wednesdays, Saturdays and Sundays. As for key dayparts, Hergaut says they are before school, lunch time and after school.

As for cross-platform programming, the Nick Jr. website, as well as iPhone apps, are up and running, and some of the more popular series such as *Dora* and *Go, Diego, Go!* are available on iTunes France. Hergaut says his team has also created an exclusive Dora web-TV portal for broadcast partner CanalSat, which includes a three-hour loop of the series that gets refreshed on a regular basis. **KC**

LINKS

Nickelodeon France > www.nickelodeon.fr


Sold in over 65 territories!
rollbots™
Visit Amberwood at MIPTV Stand 02.10
Amberwood
ENTERTAINMENT
YTV
THE CW 4Kids
Kix
ten
GRUPPO MEDIASET
RTI
RETI TELEVISIVE ITALIANE SPA
TÉLÉVISION
rocket
Fund





LIVE-ON
CARD
LIVE-R 翔
KAKERU

30min. / 51eps.

© POPLAR/CARD LIVE-R PROJECT・TX

SAINT SEIYA
THE LOST CANVAS

© Masami Kurumada・Shiori Teshirogi / Akitashoten・TMS

When the painting overtakes the sky,
the world will come to an end.



30min. / 26eps.

tms ENTERTAINMENT LTD

For further licensing information, please contact:

TOKYO OFFICE:
28th Fl., Sumitomo Fudosan Nishi-Shinjuku Bldg., 7-20-1, Nishi-Shinjuku, Shinjuku-ku, Tokyo 160-0023 Japan
Phone : 81-3-5332-8032
Fax : 81-3-5332-8053

LOS ANGELES OFFICE:
15760 Ventura Blvd., Suite 806
Encino, CA91436 U.S.A.
Phone : 1-818-905-8881
Fax : 1-818-905-0815

PARIS OFFICE:
28 Rue Godefroy Cavaignac,
75011 Paris, FRANCE
Phone : 33-1-4379-7042
Fax : 33-1-4379-7064

MIPTV 2010
No.12-05
33 (0)4 92 99 8046

http://www.tms-e.co.jp/english/



CopCorp recently signed a food deal with boutique retailer Dylan's Candy Bar for It's Happy Bunny

© jimbenton.com

TAKING A BITE OUT OF FOOD LICENSING

by gary rusak

The category has its own set of hurdles, but the pay-off might just be worth it

With the new math left behind in wake of the global economic slowdown, a licensing category whose sales were down just 7% in 2009 can be deemed one to watch. That's at least the case for the surprisingly resilient licensed food and beverage category in the US. Of course, on the kids entertainment side, food and beverage licensing is a bit trickier than other types to negotiate as the spectre of childhood obesity looms over the landscape. However, category sales generated an estimated US$12 billion at North American retail last year, and with that much money coming, IP owners are delving deeper into the space to shore up their bottom lines.

Working your way in

Those entering the food and beverage category are bound to encounter many hurdles unique to the sector, and IP owners have recently been turning to specialty shops focused solely on the category. In fact, New York-based CopCorp Licensing just contracted IMC Licensing, a Louisville, Kentucky-based firm that concentrates on food licensing, to help IP like It's Happy Bunny and Ringling Bros. make more headway in the realm.

"It's a unique category unto itself," says Cara Bernosky, president and co-founder of IMC Licensing. "We started talking to Carole [Postal, president of CopCorp.] and discussing how we could achieve success in some new categories." So far IMC's working on snack food and beverage deals for It's Happy Bunny that should appeal to its core tween/teen demo, and a natural fit for Ringling Bros. would be foods that evoke the feeling of the circus like popcorn and peanuts.

"The combined strength with IMC will help us pursue more and different opportunities than either agency might otherwise be given," says Postal. "IMC has spent years establishing great contacts and expertise in the food and beverage area." And in saying that, she hits upon one of the major stumbling blocks IP owners, particularly medium- to small-sized ones, face when they are looking to break into the specialized area—access to the decision-makers.

"The bigger food companies don't do a lot of licensing and promotions," says Holly Rawlinson, president of L.A.-based licensing agency The Name Game. Throughout her career, Rawlinson has worked on a variety of food deals, including helping to develop



Pokémon co-branded Kraft Marconi and Cheese, but she says getting to know the inbound licensing execs at the food manufacturers is difficult. "You don't see them at events, you don't have the contacts," she says. "Frankly, some of these companies might not even have a licensing person. So I think you might use an agency to cut through that clutter."

Stu Seltzer, a partner at New York-based Marketing On Demand, works on both sides of licensing deals, including inbound licensing for mega-manufacturer Unilever. He agrees that getting to speak to the right people is reason enough to look for a speciality licensing shop. "It's who has the relationship with people working in the industry," he says. "If you work with the big companies, you just have to understand their processes."

The issue of access becomes paramount when you also take into consideration the consolidation of the food manufacturing that's occurred over the past few years. Essentially US grocery store shelves are dominated by an ever-shrinking number of companies, such as Kraft, Unilever, Heinz, Nestle and Kellogg's. With so few players, it is that much more important to have access.

Scholastic's Clifford got into the the organic food arena early via a deal with General Mills brand Cascadian Farms



rdf rights
part of the rdf media group

www.rdfkids.com
MIPTV stand: R31.05

No.1 UK new pre-school property in 2009

*From the Top 10 new properties 2009 – NPD EPOS retail tracking

Deal structure

Another aspect where experience and contacts come into play is in understanding the nuts-and-bolts of food and beverage licensing agreements. The first thing worth noting is that royalty rates are lower in this category and the deal term is going to be longer than that prescribed in standard deals done for other categories, such as apparel.

"It does vary," says Bernosky. "But depending on product category and margin, you are looking at royalty rates of between 4% and 8%." She adds the lower rate is mitigated somewhat by the expected high volume. The rate is also set subject to whether or not specific ingredients are required to make the product and if fees for promotion and advertising are attached.

A full licensed food deal is also going to have a term of between two and three years. "When a company invests that type of money to change out its packaging, it wants to monetize it," says Rawlinson. "It's not a quick in-and-out, it takes time to develop." And the long-term nature of the agreement is the primary reason the most successful kids food licenses at the moment, including SpongeBob SquarePants and Dora the Explorer products, are brands that have a decade or more of equity behind them. In short, the food aisle is not the domain for the fledgling or the fad IP.

Another unique aspect of the deal is what is known in the industry as slotting fees—essentially the price paid to put a SKU on store shelves that can affect royalty rates and even net licensing income, if you don't know what to watch out for when signing a contract.

"At a small regional grocer with a couple stores, you could be looking at US$10,000 for a SKU, but with a large chain that could rise to US$250,000 per product," says Bernosky. The fees also restrain flexibility in terms of adding SKUs to an already existing line. "You have to be aware of that process," Seltzer says. "You can't just say, 'Let's add another SKU', because it might cost you an additional US$600,000 up front."

The manufacturer usually bears the cost of the fees, but certain contracts can call for them to be subtracted from royalty rates.

"A licensor has to play close attention to definition of net sales," Bernosky told a recent LIMA-sponsored webinar on the topic. "If it's defined as slot fees minus the net sales, it will really eat up revenue."

Treading lightly

You won't want to enter the food and beverage category without noting prevailing trends in health and wellness. All interested parties agree that concerns surrounding childhood obesity in the US are very real and that parents—and therefore licensors, licensees, sub-licensors and retailers—are tuned into the issue.

Scholastic Media, for one, has been blazing the trail when it comes to healthy food licensing with its stalwart IP Clifford. "We did it ourselves," says Leslye Schaefer, SVP of consumer products and marketing, referring to Clifford's healthful food licensing deal in the much sought-after cereal category. The company previ-

"Food licensing" continued on page 58




HDTV
THE FAIRYTALE DETECTIVE
sandra
52 x 13'
"Giving a twist to classic fairytales."
© 2010 Imira Entertainment - DQ Entertainment Limited - RTVE
imira entertainment
Ribes 9, entlo.
08013 Barcelona (Spain)
Tel.: +34 932 650 757
Fax: +34 932 457 150
www.imiraentertainment.com
sales@imiraentertainment.com
tve
MEDIA
Already on
TF1
Disney Channel
NICKELODEON
See us at MIPTV R.33.20

Spin Master crafts a Play-Doh rival

Toronto-based toyco Spin Master looked to the sky for inspiration on its new building compound product that debuted at Toy Fair in New York in February. Taking its Moon Sand line further, the toyco has developed Moon Dough. Whereas Moon Sand was designed for preschoolers to craft objects and then subsequently destroy them, Moon Dough is a sturdier compound that encourages a "make and play" play pattern, and it might just revolutionize the building compound category currently dominated by Hasbro standby Play-Doh.

The environmentally sound product is looking to stir up a segment of the arts & crafts supercategory that has withstood the downward pressure on profitability and price-point over the last 12 months. According to Port Washington, New York-based researcher The NPD Group, the clay/dough sub-category yielded US$231 million in US retail sales in the US in 2009, representing a 1% bump in a tough climate. While the number-crunchers don't release individual brand results, it's recognized that 53-year-old Play-Doh currently owns the space. And looking squarely at the iconic building toy, Spin Master developed a product it feels answers the major criticism of the toyco's chief competitor in the space.

"It has no water in it, so it will never, ever dry out," says Mark Sullivan, EVP of marketing at Spin Master. "It's incredibly light and it molds like magic." In fact, the marshmallow-like compound is dry to the touch and won't stick to carpets or furniture. As well, Moon Dough is being sold in playsets that come with molding tools to give its core audience, preschoolers, the ability to sculpt detailed figures.



As a water-free compound, Moon Dough won't ever dry out and doesn't stick to carpets and furniture

"Because Moon Dough doesn't droop or dry out, you can make things with incredible detail and actually play with them," says Sullivan. The dough comes in eight different colors, including red, orange and pink, and will retail for US$2.99 for a 1.5-ounce tin up to US$19.99 for an entire playset that comes with three tins of dough and tools. So far, playsets featuring a barnyard, a burger shop, a doghouse and a pizza shop are planned to rollout with the other products this fall.

Looking past year one, Sullivan says Moon Dough certainly has potential to work as a licensed product, which Spin Master will measure once the tins of compound start hitting mass-market retail. "Typically licenses don't come until the second year or third year," he says. **GR**

LINKS

- **Spin Master >** www.spinmaster.com



Chapman lines up two more promising preschool properties

Greg Lynn, EVP of London-based Chapman Entertainment, has had considerable success with UK preschool hits *Fifi and the Flowertots* and *Roary the Racing Car* over the last five years, but it doesn't mean he was looking for more of the same.

"Put it this way, we didn't sit down after *Fifi* and *Roary* and say the next two shows have to be preschool," says Lynn. "But they just had quality written all over them."

To start, the two IPs set to follow Fifi and Roary's path into full-throttle merchandising and licensing programs each have plum broadcast berths on CBeebies' 2011 lineup. First up is *Charley Bear*, a 52 x seven-minute CGI series hatched by UK-based Annex that started out as a full-length CGI movie and features the titular clever caniform and a yet-to-be announced celebrity narrator.

"Charley Bear is a physical character like Charlie Chaplin and Abbot and Costello rolled into one," says Lynn. "He's a lovable and attitudinal bear." As such, plush will obviously be one of the driving categories for the merch push, but it won't be limited to a traditional teddy bear program. The series includes a number of appealing secondary characters, including a robot, cow, ballerina and penguin, and the action is driven by Charley's limitless imagination, opening up numerous possibilities for playset and merchandise themes.

To get things moving, Chapman has tapped UK-based Vivid Imagination as its licensee in the key master toy category. Vivid intends to produce plush, playsets, role-play toys, arts & crafts products, puzzles and games, covering a broad range of price-points for distribution in the UK, France, Benelux and Germany. The company also has global manufacturing rights, excluding the US, with products slated for UK mass retail in late 2011. Lynn and Chapman are currently focused on finding partners to round out the initial product launch, including publishing, home video and apparel throughout the year.



Next up is *Rah Rah The Noisy Lion*, which Chapman picked up from UK prodco Mackinnon & Saunders last year.





Chapman wasn't looking for more preschool, but *Rah Rah the Noisy Lion* (right) and *Charley Bear* (below left) proved to appealing to pass up.

"We thought it was an absolute must," says Lynn of the series. It features young lion Rah Rah as the leader of a noisy group of jungle dwellers who communicate through non-verbal sound and focuses on the themes of communication and self-expression.

The 52 x 10-minute stop animation series will bow on CBeebies in summer 2011, and six months or so later products will be headed for mass retail in the UK.

The initial master toy deal has already been inked with Tomy. The five-year contract gives the UK-based company distribution rights in the UK, France, Benelux and Germany, and global manufacturing rights, excluding the US, for plush, arts & craft and infant preschool products, including figurines, playsets and soft toys.

"We are going to look deep and hard into its commerciality, particularly plush and playsets," says Lynn. "There are lots of different environments within the series to consider and explore." With an eye towards a mass-market program, Lynn says he is contemplating partnerships for the property in a variety of different categories, such as DVD, publishing and apparel, to round out the initial product push.

As with the Fifi and Roary programs, Rah Rah will launch in the UK and then move into other English-speaking territories, followed by non-English speaking ones, over the next three or so years. **GR**

LINKS

Chapman Entertainment > www.chapmanentertainment.co.uk

Preschoolers know their brands

Marketing researchers have long-held the belief that preschoolers have little, if any, understanding of what defines a brand. And the theory's been backed up by a body of research that concludes kids ages three to five do not yet have the cognitive skills necessary to associate a logo or character, for example, with an actual product. However, a new two-part study published last month by researchers at the University of Wisconsin and the University of Michigan in academic journal *Psychology & Marketing* begs to differ.



The recent University of Michigan/University of Wisconsin study shows three to fives are aware of what brands they're consuming, placing notable names like Lego and Pepsi at the top of their fun lists

The controlled study *Children's Brand Symbolism Understanding: Links to Theory of Mind and Executive Functioning* details how preschoolers, in fact, do recognize and understand mainstream logos like those belonging to Lego, Coca-Cola and McDonald's.

To start, 38 preschoolers were shown several corporate logos and asked questions such as "Have you seen this before?" and "What types of things do they make?" Recognition rates were as high as 92% for the highest-profile entities of the 50 brands tested across 16 product categories.

The most recognized brands fast food purveyors. McDonald's led the category, while Pizza Hut and Burger King ranked close behind. Other commonly recognized brands were in the soft drink category, including Coca-Cola and Pepsi, and in the toy world, Lego and Bratz.

The second part of the study, designed to measure recognition and cognizance of brand equity, tested another set of 42 preschoolers. Each child was tasked with placing smaller cards with pictures on them into a collage that featured the brand's logo. For example, on a board with a McDonald's logo the children were instructed to place smaller pictures of products (hamburgers, fries) on top of the logo that corresponded with the product offering.

The test found that the children were much more likely to have developed the knowledge of brands that target them as consumers.

"Before this study, research suggested that brand symbolism does not develop until age seven or eight," says University of Michigan Kinesiology Sport Marketing Professor and co-author of the study, Bettina Cornwell. "Results in both segments of the study clearly show this can happen much earlier than grade school." University of Wisconsin co-author Anna McAlister, Ph.D., adds, "This study showed us some preschool children really do understand the difference between brands like Coke and Pepsi."

The study also showed children positively associate with brands that aim to get their attention. The data indicated, for example, that the subjects tended to see fast food as "fun, exciting and tasty" and soft drinks as fun "because they are fizzy." **GR**

"Food licensing" continued from page 54

ously had that all-important relationship with breakfast food giant General Mills, which taught Schaefer's team the proper way to navigate the space.

Clifford Crunch organic cereal, which first went to market in 2005, is the result of a license deal between Scholastic and Cascadian Farms, a subsidiary of General Mills. It's soon to be joined by Hero-brand vitamins, set to land at specialty US food and drug retailers in July. The deal, which puts the iconic big red dog on bottles of vitamins, is a good example of brand and manufacturer seeing mutual benefits in a competitive environment. "Hero saw in us an opportunity to extend distribution, and we saw in them a way to be associated with healthy products," says Schaefer.

Rawlinson says that while she agrees that the healthy trend is a real factor for the sector, she is not sure that placing a regular license on healthy snacks is going to prove ultimately successful. "I was just at Natural Products Expo West," she says, describing the annual conference held in Anaheim, California. "I didn't see any licensing at all there except Clifford."

Rawlinson posits are moms who shop in the organic food aisle are hesitant to pick up licensed products at all, whether or not they are classified as healthy. "I think a lot of the consumers of natural foods are moms that don't necessarily want food that is licensed," she says. "Having a licensed character is not part of what is motivating them to buy; it's about health."

Seltzer, who points to success of the two-year-old deal between Safeway and Warner Bros. that placed Looney Tunes characters on a variety of its Eating Right house-branded products, says that the success can be had, but long-term is the only way to think about it.

"When you see a character in the supermarket, moms think 'junk food,' and rightfully so," says Seltzer. "In the last 20 years, it has all been junk food," he adds. "But whether it's SpongeBob or Looney Tunes, I think you see that the licensors are trying to change that mindset."

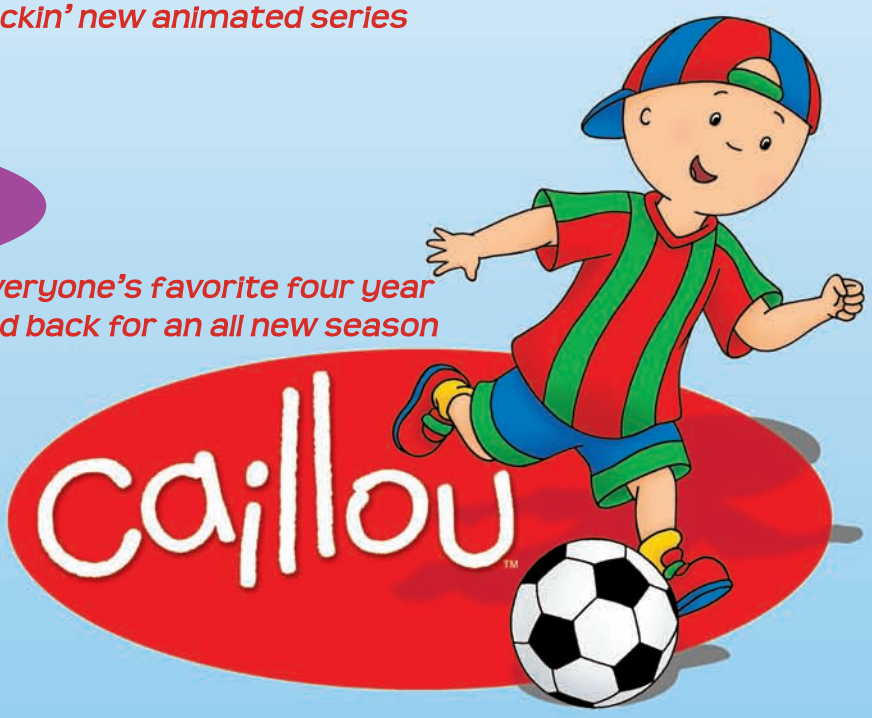
LINKS

CopCorp Licensing >	www.copcorp.com
IMC Licensing >	www.imclicensing.com
Marketing On Demand >	www.marketingondemandllc.com
The Name Game >	www.namegameinc.com
Scholastic Media >	www.scholasticmedia.com

Cookie Jar Serves Up More Episodes of New Series and Returning Favorites!



Rockin' new animated series



Everyone's favorite four year old back for an all new season



Emmy-winning series kicks off 15th season

For opportunities, please contact:
Jean-Michael Ciszewski
jciszewski@cjar.com

© 2010 Cookie Jar Entertainment. All rights reserved.
© 2010 WGBH Educational Foundation and Horn Rims XI Productions Inc., a subsidiary of Cookie Jar Entertainment Inc. All rights reserved.
Doodlebops™ and Doodlebops Rockin' Road Show™ Cookie Jar Entertainment Inc.
© 2010 COOKIE JAR ENTERTAINMENT INC. CAILLOU™ Les Editions Chouette (1987) Inc..

www.cjar.com

COOKIE™ JAR



BBC Worldwide

For TV Sales enquiries, please contact your territory representative or visit www.bbcworldwidetv.com

© A CBeebies Production for CBeebies in association with BBC Worldwide Limited 2009. Licensed by BBC Worldwide Limited. BBC logo TM & © BBC 1996.



BBC Worldwide Americas
747 3rd Avenue, New York
NY10017
Tel: 212-705-9106
licensinginquiries@bbc.com

BBC Worldwide, Media Centre
201 Wood Lane, London
W12 7TQ
Tel: 020 8433 2000
product.licensing@bbc.com

Lucas Licensing locks in on kid demo

After playing a major role in evolving the modern licensing industry, Lucas Licensing's greatest challenge remains keeping its 33-year-old Star Wars IP fresh and relevant in the minds of young audiences, not just the fanboys who grew up with the saga.

By all accounts, the division of privately held Lucasfilm is still a top entertainment licensor, with resulting Star Wars products generating an estimated US$8 billion in retail sales worldwide to date, including more than US$1 billion in recession-hampered 2009. Lucas's latest franchise, Star Wars: The Clone Wars spawned a TV series entering its third year on Cartoon Network US and it's now the lynchpin of the company's kid-targeted strategy.

"In 2010 we are pulling new action figures from Clone Wars and from our extended universe from publishing," says Paul Southern, senior director of domestic licensing and marketing at Lucas Licensing. "The grand-daddy of all role-playing toys is the lightsaber, and we'll be innovating that with a new Grievous Lightsaber from [master toy licensee] Hasbro." The new saber slices into retail in August.

Additionally, rumors have been circulating about the possible entry of the Star Wars universe into the older-preschool demo, complete with a new TV series codenamed "The Squishies," and a preschool-centric toy line. (Lucas says one of its animation projects in development is intended for a younger audience, but wouldn't divulge further details on the basis that the concept was in very early stages.)



Star Wars: The Clone Wars has helped Lucas Licensing keep the evergreen franchise ripe for new deals

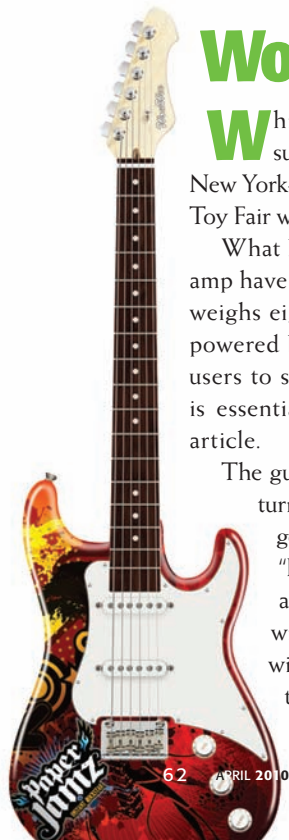
However, in terms of making further inroads with a core kid audience, the brand is finding a home in some untapped areas. For example, there's a new line of science-based products stemming from a partnership with educational toyco Uncle Milton.

"It's a fresh way to offer something to kids and their parents," says Southern, referring to the line that includes Clone Wars-branded ant farms and Holographic Animation Lab, which enables kids to use pre-printed or original drawings to generate an animation effect and will be available this fall. As for other categories on Lucas's radar, Southern would only say it's always looking to broaden its appeal.

And to make Star Wars a multi-generational affair, Lucas is holding a fan event August 12 to 15 in family-friendly Orlando, Florida. Star Wars Celebration V, produced by Reed Exhibition's PopGroup, intends to feature a slew of entertainment, including meet and greets, music, screenings, celebrity guests and exhibitors including kid-centric Lego. "We have hosted it in other cities before, but this is a family-oriented moment for Star Wars so that's why we chose Orlando," says Southern. **GR**

LINKS

Lucas Licensing > www.lucasfilm.com



WowWee rocks on with paper-thin guitar tech

While many toycos have taken notice of the runaway success of video games like *Rock Band* and *Guitar Hero*, New York-based WowWee owned the musical hype at this past Toy Fair with its new Paper Jamz line.

What look like paper cut-outs of a guitar, drum kit and amp have surprising functionality. The guitar, for example, weighs eight ounces, is less than 1.25 inches thick, and is powered by new Active Graphics Technology that allows users to strum it like a real guitar. The sound it produces is essentially indistinguishable from that of the genuine article.

The guitar and drums can be played freestyle or users can turn to pre-programmed songs selected from a variety of genres, including rock hits like "Sweet Home Alabama," "Born to Be Wild" and "Smoke on the Water." There are six different Paper Jamz guitars, each pre-loaded with three separate radio hits. The drum kit comes with the same songs, so sets can be played together to achieve a "full band" feel. Additionally, WowWee plans to introduce different series of the instruments, while retiring others, in an effort to foster collectibility.

The line, which is aimed at kids ages eight and up, also has wallet-friendly price-points. The guitar and drum set have an SRP of US$24.99 each, and the accompanying amp will retail for US$14.99. "For US$65 you can essentially have a full band," says Marc Rosenberg, chief marketing officer at WowWee.

Wide US retail distribution is in the cards, and Toys 'R' Us, Walmart and Target have placed orders for a summer product rollout. A full marketing blitz should get underway in the latter part of the year, with major TV and radio buys, as well as in-store and live events.

As for inbound and outbound licensing, Rosenberg believes WowWee will be exploring a variety of opportunities in the next year. "We are definitely talking to a lot of different groups," he says. "There is a lot of potential; it's limitless because we have innovative product and competitive prices." **GR**

LINKS

WowWee > www.wowwee.com



Rudolf

Hilarious slapstick & absurd stories about
the world's most determined door-to-door salesman!!



© 2010 JEP Animation/Films de la Perrine. Developed with the support of the MEDIA programme of the European Union.



Visit us at MIPTV - Stand R33.05
Contact during MIPTV:
Sjoerd Raemakers | m: +31 6 511 05 403 | e: sjoerd@telescreen.nl | www.telescreen.nl

TELESCREEN
an m4e company

June 15-17, 2010 * Los Angeles Convention Center * E3Expo.com



E3 Expo 2010

E3 Expo is the world's most important annual gathering for interactive entertainment.
It's where business gets done, connections are made and the future of the industry is revealed.

International Media Sponsor
MCV

Official Show Daily Sponsor
GAMEPRO MEDIA

REGISTER NOW AT E3EXPO.COM

Produced By
IDG WORLD EXPO

E3 Expo is a trade event and only qualified industry professionals may attend.
No one under 17 will be admitted, including infants. Visit www.E3Expo.com for registration guidelines.



WHAT'S SO FUNNY?

KIDS, TEENS AND HUMOR PART 1

nickelodeon KALEIDOSCOPE
REFLECTING TRENDS...TODAY AND TOMORROW

by erin miller

Whether exploring TV shows, online content, or real-life situations, it's challenging to pinpoint what kids and teens universally find funny because humor is largely shaped by individual taste. What appears to be a laugh riot for one person may leave another in stunned silence. So rather than attempt to dive into the rationale behind an individual's sense of humor, we took a step back to explore different categories of humor, defined by kids and teens ages eight to 17, and the role media platforms play from both a kid and teen perspective. Finally, we talked to parents in an effort to understand what they find funny for themselves and for their families.

Boys and girls of all ages understand that there are different types of humor. While terms such as "stupid," "gross" and "embarrassing" were collectively used to describe what they found funny, kids and teens added several varieties of their own, with "random," "hysterical" and "weird" making their lists.

Boys and girls of all ages agree that girls have smarter and more subtle senses of humor. Boys also find girls to be more sarcastic; they tend to believe that because "girls are smarter than boys," females respond more positively to complex, situational humor. This type of humor only works for boys when they understand it; if they don't, the humor doesn't translate. As one 16-year-old girl put it, "Guys want stuff that's more in your face. I like sneaky jokes that you have to think about—those just go over boys' heads."

Almost all kids and teens agree that boys gravitate to content or situations that are "gross" or "disgusting." This can include anything from bathroom humor to violence, such as the "Oh my God, they killed Kenny" gag from *South Park*. In our study, girls often mentioned that boys find "stupid" things funnier than girls. While "gross" and "stupid" humor are perceived to skew towards boys, girls don't reject them entirely. In fact, there wasn't one type of humor categorically rejected by boys or girls. So as long as the content is gender-relevant, understandable and age-appropriate, all types of humor can appeal to everyone.

According to kids and teens interviewed, the type of humor they share with their family depends on the individual's family unit. For example, tween and teen boys oftentimes feel they can share "dirtier" humor (i.e. sexual innuendo, bathroom jokes) with their fathers, but can't "go there with mom." However, it doesn't apply to all boys, as we heard some include mom in on the jokes. Additionally, some girls participate in this type of humor with mom and dad.

From parents' perspectives, "silly" humor serves as the most common unifier for families. Displays of "physical" and "embarrassing" humor, found in shows like *America's Funniest Home Videos* and *American Idol* auditions, are co-viewing comedy staples in the home, too. Parents also have nostalgic feeling and fondness for the performers and content they grew up with, such as *The Mary Tyler Moore Show*, Bill Cosby and the Three Stooges. Because parents feel so connected to performers and shows from their childhoods, they're often looking for content that resembles the comedy they grew up with. As a result, parents are sometimes harsh critics when it comes to evaluating today's TV and film offerings. For example, parents of teen girls remarked, "Humor was more slapstick when we were younger. Now it's about the words. It feels more rehearsed."

We will continue this exploration of humor among kids, teens and parents in part two of our Humor Report in next month's Kaleidoscope. For more information, contact Kaleidoscope@nick.com

(Source: Nickelodeon Kids and Family Research, February, 2010, Qualitative Sample Size: N = 50 kids, 20 = parents)

In an effort to keep you in touch with our audience and give a voice to our consumers, the Brand and Consumer Insights Department at Nickelodeon Kids & Family has created Nickelodeon Kaleidoscope. Every month, Kaleidoscope will capture key areas of interest across the kid and family cultural landscape, provide an understanding of attitudes and behaviors, and report on trends and buzz.

Meet the new kid in town



Maxime Bissonnette
Director, Acquisitions TVA & Specialty Channels
1600 De Maisonneuve Blvd. East, Montreal, Quebec H2L 4P2
maxime.bissonnette@tva.ca

A member of TVA Group | QUEBECOR MEDIA



Using its proprietary video game engine, TT Animation made CGI a snap for *What's Your News?*

WARP SPEED

VIDEO GAME ENGINE SLASHES ANIMATION RENDERING TIME

by emily claire afan

What if it were possible to cut rendering time down to, well, nothing? It may not be a pipe dream after all. Manchester, UK-based TT Animation, as it turns out, has found a way to slash what would normally take 14 minutes to animate down to a mere six seconds using video game technology.

It all started when creative director Chris Dicker left parentco TT Games to work on developing TV series. He teamed up with Jocelyn Stevenson, co-creator of *Fraggle Rock* and former chief creative officer at HIT Entertainment, and the pair began fleshing out the idea for a kid-targeted, mixed-media news show that eventually became *What's Your News?*. The series is hosted by Grant the Ant and Antony the Anteater, featuring news and interviews about what matters most to preschoolers—stories about things like a child playing the piano with both hands for the first time, or another losing a sock, for example.

Dicker returned to TT in 2007 and brought Stevenson with him. They entered into conversations with TT Games founder John Burton and created subsidiary TT Animation, eventually deciding to take a stab at rendering *WYN?* through the company's proprietary game engine, testing it against a commercial rendering software.

So TT's game engine, which has been humming along and producing fun and quirky game hits over the years, was put to the ultimate test. It took some time for the programmers to get up to speed in using it to create something other than video games, but when the ball got rolling, the team couldn't believe how much of a time (and cost) saver it turned out to be. A single frame containing millions of strands of Antony's fur that would have taken longer than 10 minutes to render, quite literally took seconds using the game engine.

The partnership between a video game company and a production company is an interesting one, as Dicker notes. It's about sharing resources as opposed to sharing IP. "It's literally about sharing technology, which is more important to us," he says. "It frees us up to let our imaginations run wild."

WYN? debuted on Nick Jr. UK in January 2009, and the series caught the attention of Canadian pubcaster CBC, which now airs a localized version featuring between 60% and 75% new content, thanks to a co-venture with Toronto's Lenz Entertainment. (Lenz retains the worldwide distribution rights, and discussions for a second season with CBC are underway.)

Of course, the natural question remains whether TT Games will eventually create a game based on the series. Aside from forthcoming website plans, *WYN?* North American producer Lawrence Mirkin says that's a definite possibility down the road.

In the meantime, Dicker says he and Stevenson have two other kid-targeted series in the works that will also be utilizing TTG's game engine. And given the technological advances made since the conception of *WYN?* two years ago, the engine's capabilities are now much more robust.

From Playback Magazine

LINKS

Lenz Entertainment >	www.lenzent.com
TT Games >	www.ttgames.com

kidscreen SUMMIT 2010

February 10-12, 2010 • Hilton NY, New York

Scenes



















(A) The France Télévisions team hunkers down for a day of meetings **(B)** TRU Chairman and CEO Gerald Storch (left) maps the way to shelf space with Corus Kids' Doug Murphy (right) **(C)** Pesky's Claire Underwood and David Hodgson enjoy a bevvie at our Kick-Off Cocktail **(D)** Millimages' Jonathan Peel and Sara Han-Williams from Pixtrend seal the deal with a kiss **(E)** From left: France Télévisions' Julien Borde, Nick International's Nina Hahn and Disney's Eric Coleman **(F)** Heavy pitching kept the Lounge busy for the duration **(G)** Brilliant keynote speaker Sir Ken Robinson inspires us all to find our passion **(H)** CBBC's Kay Benbow at the BBC Worldwide lunch **(I)** Comedy Central's Gerry Dee kept the crowd roaring at the KidScreen Awards

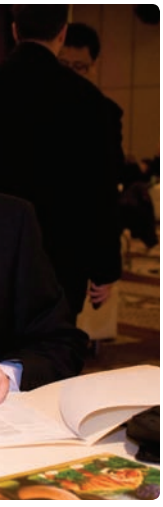
from the Summit


C


D


F


E




K


M

L


P


Q

(J) DQ's Tapaas Chakravarti is all smiles after signing a deal with Al Jazeera's Yasser Elsahn **(K)** Celebrating the inaugural KidScreen Awards with comedian Gerry Dee, Taylor-Drew's Nigel Taylor and KidScreen's Jocelyn Christie, Ian Lambur and Russell Goldstein **(L)** The ever-charming and gracious Deirdre Brennan from Nick Australia **(M)** Imira's Christophe Goldberger (middle) and Sergi Reitg (right) **(N)** Nerd Corps Entertainment's Chuck Johnson (left) and Ken Faier (middle) picking up a KidScreen Award for *League of Super Evil* **(O)** Panelists on "Casting Call" talk talent-recruiting **(P)** David Freeman dissects Pixar's emotional genius **(Q)** One-on-one connections in the making at Speed Networking

kidscreen SUMMIT 2010

Pitch it! Winner SOFA Studio

Don't freak out, it's just my inner animal.

WereWarriors

Format: **26×22'** Target: **Ages 9-13** Genre: **Action / Comedy**



MuMuHug
New Seasons Coming Soon!

Season 5: April 2010 **Season 6:** October 2010

Sponsored by: AMD SAPPHIRE

For international distribution, please contact:
Kai Ying, Huang kai@sofastudio.com

SOFA STUDIO

© SOFA Studio. All rights reserved.



71 Kids producers get ready to take on TV's new 3-D frontier

84 Cool New Shows!

90 Adult-focused prodcos make inroads into kids TV

96 Our international round table assesses the market for educational content





Toronto's ToonBox Entertainment is ready for the emergence of 3-D TV with its first stereoscopic animated series, *Bolts and Blip*

TV's new frontier

3-D films landed with a box-office bang in 2009 and the tech is now poised to hit the small screen as forward-looking kids producers line up to help lead the charge

by gary rusak

A steady stream of stories emanating from the Consumer Electronics Show, held in January in Las Vegas, heralded the arrival of 3-D TVs to retailers and living rooms towards the end of this year. In fact, El Segundo, California-based iSuppli, a consumer electronics researcher, estimates that roughly 4.2 million 3-D capable TVs that require viewers to wear compatable glasses, with an average price of US$1,700, will find their way into US homes by the end of this year. The number is tiny compared to the country's install base of regular TV sets. However, iSuppli is predicting that number is going to shoot up to 78 million by 2015, with market pressures cutting the unit price tag in half.

To be sure, the buzz surrounding the resurgence of 3-D at movie theaters around the globe reached its peak just after James Cameron's opus *Avatar* opened to boffo box office returns last December. Now that the film is poised to enter the home entertainment market on Blu-ray DVD this month (with smash 3-D hit *Alice in Wonderland* not far behind) and with a few trendsetting broadcasters readying the launch of 3-D TV networks, the race to create 3-D content specifically for TV is on.

As with the early days of HD, there is a group of kids TV producers forging into the unknown of creating content in stereoscopic 3-D for the small screen. So we're going to peel back the Wizard's curtain of 3-D hype and reveal a few truths about the mechanics of this new form of production, the distribution hurdles and the immediate costs associated with being a forerunner in this new dimension.

9 STORY ENTERTAINMENT
presents
HARRIET THE SPY
blog wars
The greatest thing about being a writer...
is uncovering the truth.
FAMILY MOVIE
starring Jennifer Stone
of Disney Channel's
Wizards of Waverly Place
VISIT US!
MIPTV BOOTH
2.10
9story
MOVIE CENTRAL
CBC
rocket
9story.com
©2010 9 Story Entertainment. All rights reserved.

The Avatar effect

The "new 3-D", as it's now known, is not based on the same anaglyph technology that brought the world those iconic blue-and-red glasses. Embraced by movie-goers in the 1950s, anaglyph 3-D offsets two superimposed images made from two color layers to produce the illusion of depth on a two-dimensional screen. Recently utilized during the Michael Jackson tribute performed at the Grammy ceremony held in February, it's about as outdated as hardcopies of the Encyclopedia Britannica and rotary telephones.

"Anaglyph is a four-letter word now," says 3-D pioneer Jonathan Dern, co-founder of L.A.-based SD Entertainment, an award-winning production company specializing in filming live events in 3-D. "Everything is real stereoscopic now."

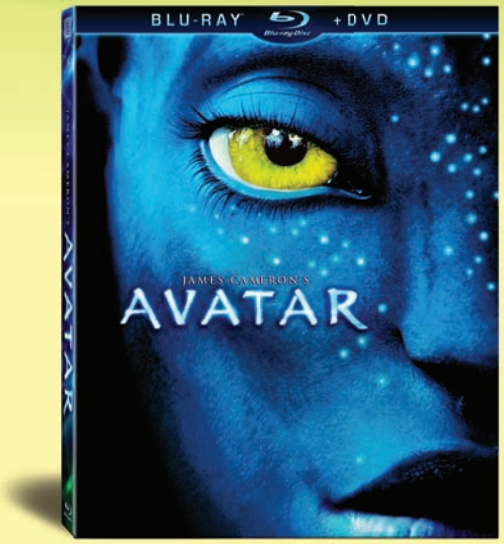
Thom Chapman, director of sales and marketing for Toronto, Canada-based Toon-Box Entertainment, which is currently in production on fully stereoscopic animated series *Bolts and Blip*, agrees. "It's the difference between getting a signal on your old rabbit ears and fully digital HD," he says. "It's that big a change."

Technically, the difference between anaglyph and stereoscopic 3-D is that the former uses color to create the illusion of depth and the latter employs two separate images, each designed for viewing via a single eye at a rate of 60 frames a second, not the standard 30 frames. The result is the creation of depth and what can most accurately be described as a full immersive effect.

While DreamWorks and Disney entered the fray with *Monsters vs. Aliens* and *Up,* repectively, in the first half of 2009, the real coming-out party for stereoscopic 3-D is undoubtedly Cameron's *Avatar*.

At press time, the film had made more than US$2.5 billion worldwide, ranking as the highest-grossing single film of all time. And creatives toiling in the new space are more than generous with their praise and reverence director Cameron's technical achievement.

"I had the feeling that I was living a historic moment when I saw it," says Sergi Reitg, CEO of Barcelona, Spain's Imira Entertainment. Reitg's company is currently in development on two fully stereoscopic animated series. "Simply, there is a time before and a time after *Avatar*," he says.



The introduction of 3-D trendsetter *Avatar* to the home entertainment market should help goose sales of 3-D TVs

And Reitg is not alone in seeing *Avatar* as ushering in a new era in film and ranking with *Gone With the Wind* and Al Jolson's *Jazz Singer* as both a technological and cultural milestone.

"He created the grammar of stereoscopic action," says Aton Soumache, CEO of Paris-based Method Animation, which has just gone into production on 3-D stereoscopic series *The Little Prince*. "After *Avatar* everybody—producers and broadcasters—is looking at 3-D in a serious way."

Chapman argues the film proved to be a defining moment for 3-D production. "The industry took a wait-and-see approach," he says. "But with *Avatar*'s success, no one can really sit on the fence anymore."

Leap of faith

As is the case for a number of different technologies and entertainment innovations, it's content producers who are assuming the initial risk and leading the way. Producers, in fact, are often tasked with looking into the future and trying to fill a need for platforms that might not yet exist. Broadcasters, on the other hand, are more apt to follow suit once conditions for technological innovation have been established—why spend the money to buy content before there's an audience in place?

It's not that broadcasters aren't cognizant of the looming tech. Steve Grieder, SVP of Nickelodeon and program sales at MTV Networks International, for one, says Nickelodeon is committed to developing breakthrough creative across all mediums and technologies. "We're absolutely working on plans to enter the 3-D space shortly," he adds. Similarly, when

VOOZclub.com
Copyright ©VOOZCLUB Co., Ltd. All rights reserved.

Visit us MIP TV
Stand R-35.18



CANIMALS

CANIMALS are already here,

but you may have not seen them.
The last CD you bought disappears for days and then appears in the laundry bag?
Somebody has taken only the chocolate chunks from your favorite cookies?
How did your brother's underwear get to your wardrobe?

Do not have any doubt –
there are CANIMALS wandering around.
Cute, curious, mischievous, playful...
CANIMALS explore and enjoy our world from their very unique point of view.
Each day, each minute in the most common places or with the most normal objects suddenly can become brand new!
In the classroom's desk, between books in the library, behind the toaster, or under your own bed:
CANIMALS appear when you're not looking!

52x7' Available Stereoscopic 3D

TV/DVD: sales@brb.es
Licensing: todd@voozclub.com

BRB INTERNACIONAL
screen21 3D
EBS
Aardman



contacted, Cartoon Network said it was looking at providing 3-D services in the future.

However, broadcasters who've made official public declarations to enter the 3-D realm remain vague when it comes to providing details. For example, Sky Channel (UK), Canal+ and Orange TV (France), Japan's NHK and a Disney/Sony/Discovery Channel JV have all committed to broadcasting 3-D content (primarily based on live events at this point), but no set plans have been unveiled.

So, while broadcasters are starting to get active in the space, they aren't exactly eager to commission content, and it's in this environment that producers find themselves taking the initiative to create 3-D TV series because they believe it's where the market is going, not necessarily knowing when it will materialize. They found themselves in a comparable spot a few years ago when they moved to full HD production, long before broadcasters started demanding it.

"We have been doing HD for six or seven years, and there are still broadcasters who do not ask for an HD delivery," says Bill Schultz, co-CEO of Moonsoop Entertainment, working out of its L.A. office. Schultz, like many producers, is preparing for 3-D in advance of having landed a specific 3-D deal. "In the US, especially in the kids space, what we are seeing is producers trying to get out in front of this."

Kids and animation

Many producers are putting kids TV and animation at the forefront of 3-D production. Technically, animation is well suited to creating the impressive, eye-popping effects 3-D has become known for. It's also believed kids will be more receptive to the extra dimension provided by stereoscopic production than their adult counterparts.

"Action and preschool look like the best choices," says Carlos Biern, EVP of co-productions and worldwide distribution for Madrid, Spain-based BRB Internacional, which is currently producing a 3-D version of *Zookaboo*, a preschool-targeted series slated for broadcast this fall on Televisio de Catlunya.

"Animation is relatively easier to render in two cameras," agrees Alexander Lentjes, a leading stereoscopic consultant for Bristol, UK-based 3-D Revolution Productions. He points out that it is easier and less expensive to create 3-D animation than live-action 3-D programming, and the most impressive effects are better suited to an animated universe. He insists that "animation will be the sandbox for 3-D in the home."

The use of vibrant colors and imaginative settings typically found in children's animated series seemingly provide the perfect conditions to explore the power of the new tech.



Moonscoop is producing *Wild Grinders* in CGI, but plans to drum up some noise for the new series with a 3-D theater-ready preview trailer

The nuts and bolts of the new 3-D

Those looking to take the initial dip into the 3-D pool should be aware that it takes more production time and a larger budget than a standard CGI animated affair, costing between 20% and 30% more to create content in true stereoscopic 3-D. Added to that estimate should be the initial outlay for 3-D-ready equipment, such as monitors that can properly playback 3-D footage. All tolled, it's reasonable to expect a first-time budget to ring in at 150% of that of a similar CGI-animated series.

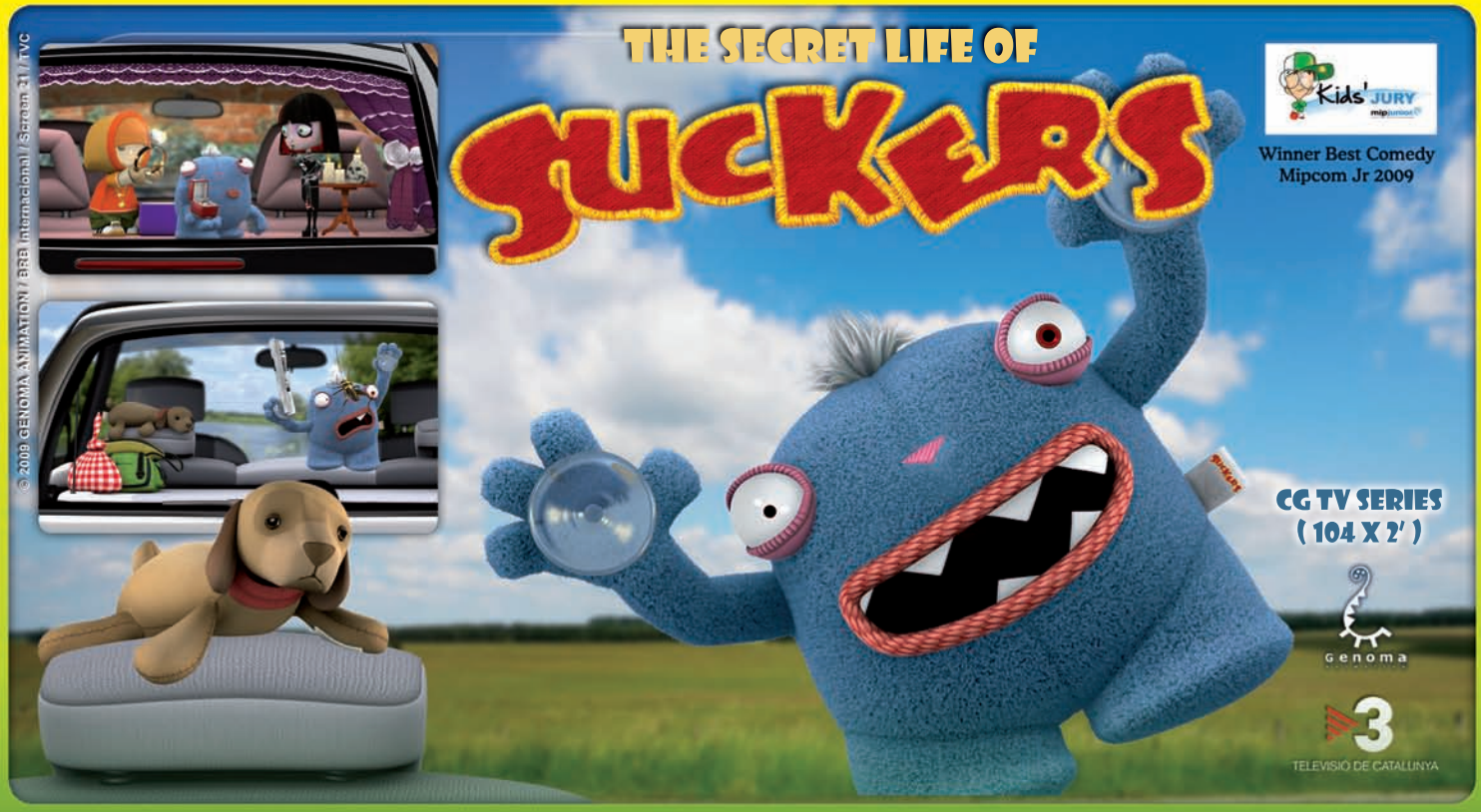
Full stereoscopic 3-D is produced in "two passes," either shooting or animating material separately for each eye that will run at 60 frames per second instead of the

BRB INTERNACIONAL

Our passion: Make kids happy

screen21





Visit us MIP TV
Stand R-35.18

Contact:
TV/DVD: sales@brb.es
Licensing: licensing@brb.es

Full HD 1080

www.brb.es
www.youtube.com/BRBInternacional



standard 30 frames required by HD. The extra renders obviously take more time, and then there is the added expense of finding and hiring a well-trained technician who knows the ins and outs of creating proper 3-D experiences, from the storyboard process right though to production.

"It's not easy," says SD's Jonathan Dern. "You are producing for both eyes and it's extremely important that it's precise." Imira's Reitg agrees, noting even 3-D preproduction requires much more time and more investment than regular CGI. "You need to build the environment first and then set your action in it."

Reitg goes on to stress the importance of the setting for any 3-D production, saying that the environment itself comes alive thanks to the new technology.

After making that initial investment in 3-D equipment, producers incur a lot of expense during the planning process, says Chapman. "You certainly have to think about the environments differently," he says. "You need to plan and have a really competent technical director who will walk you through your steps."

Some tips the producers we interviewed offer on entering this nascent area relate to minor details that the inexperienced might just overlook. "For example, we have found that certain color schemes don't work," says Chapman. "White and yellow don't work well for some reason. These are the things you learn by doing it. And that is why you have to count on more planning."

However, testing things out via short-form animation isn't really an option at this point, either. Because of the higher budgets, Reitg, for one, says it just doesn't make sense to produce short formats. "You have to invest a lot into it and the preproduction would be almost the same for five minutes or five hours, so I don't see the point," he contends.

Indeed, most producers in this space are pursuing the standard half-hour series format, including two untitled projects in development that Imira is hoping to unveil at Cartoon Forum in 2011. A CGI version of ToonBox Entertainment's *Bolts and Blip*, meanwhile, will be delivered this spring to France's Canal+ and Teletoon Canada, and Method's 52 x half-hour *Little Prince* should launch on French airwaves in time for Christmas 2010, going into regular rotation come September 2011.

Interestingly, the broadcast deals for both *Bolts and Blip* and *Little Prince* currently only cover their regular CGI versions. "We are discussing the 3-D version now," says Soumache. "All the broadcasters who have optioned the CGI version will have a 3-D option."

"Some broadcasters are pushing and some are not," says Chapman. But that certainly doesn't mean producers are regretting their decision to make 3-D masters.

"I think as a producer you are trying to sell, and 3-D is a unique selling point right now," says Schultz. "Producers always want to say 'Hey, we have something unique.'" Chapman seconds that emotion. "It's good marketing to have your series in 3-D," he says. "There is just so much you can do with it." Chapman points to interactive possibilities engendered by 3-D, including MMOGs and 3-D virtual worlds.

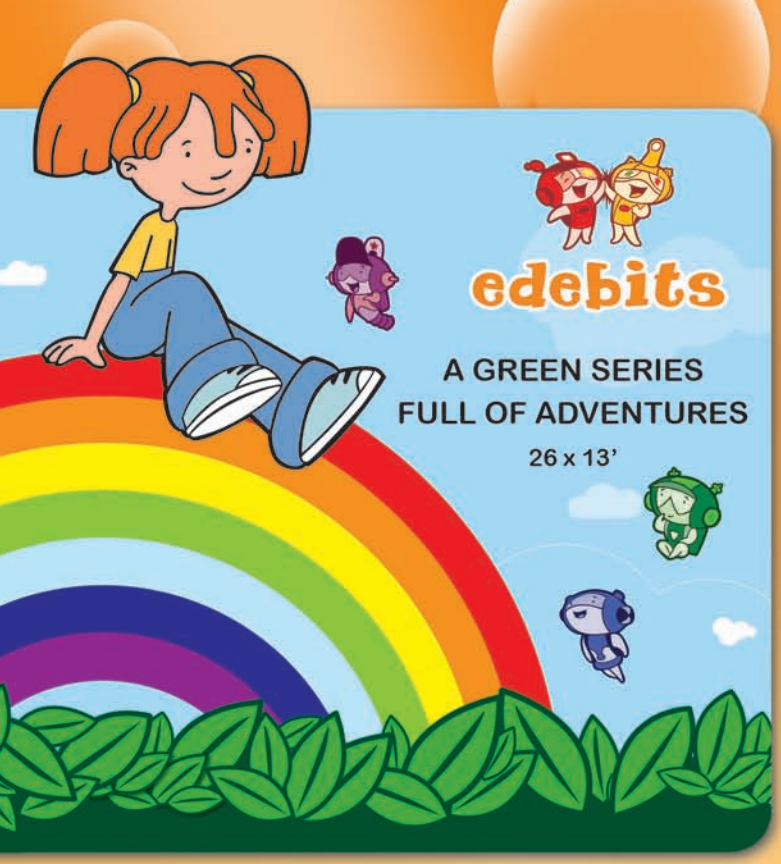
Reitg is confident the series that capture audience attention in the next few years will all employ new 3-D technology, and for that reason the initial expenditure is very much worth it. "It's clear that the shows that have more licensing potential and toy partners are going to be the 3-D shows," he says. "This is important and certainly something that we take into consideration."

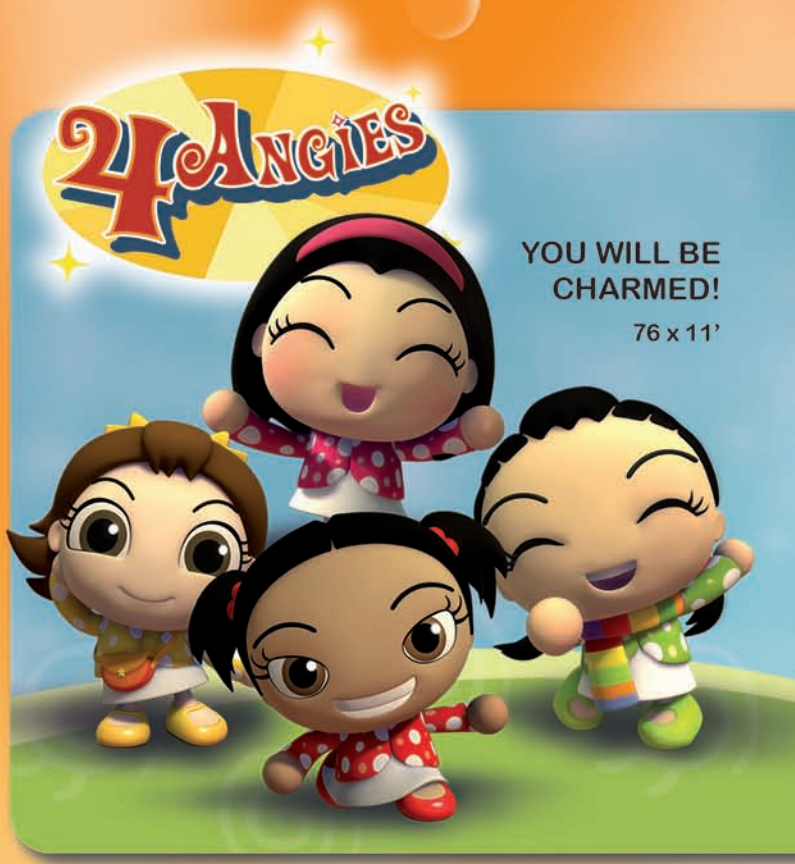
Stumbling blocks

That said, there are well-founded concerns that might be keeping 3-D producers targeting the kids market awake at night. In fact, the specific medical concern surrounding the production of 3-D for children is such a hot topic that SD's Dern is spearheading a task-force to look into the issue (see "Standard definition," p.80).

Potentially problematic is the difference in size between adults' and children's faces—particularly where eye placement comes into play. Lentjes says that unlike regular CGI production, the people producing 3-D, namely adults, don't see it or experience it in the same way as their target kids audience does.

"Children have a smaller intraocular gap than adults," he says, explaining that the space between one's eyes actually plays an important role in how an individual perceives the illusion of stereoscopic 3-D. "So, if it looks good to you during production, it just might not look good to the children who end up viewing it." Additionally, content produced for the large screen can't be reduced in size to fit a small screen, and vice versa, very easily.









Helping kids enjoy their childhood

MIPTV STAND R35.18

CONTACT US AT:
audiovisual@edebe.net Tel.: +34 93 206 31 54

edebé
AUDIOVISUAL LICENSING



Do you see what kids see? The distance between a person's eyes can alter the way they perceive stereoscopic 3-D, as this image demonstrates—the same picture appears different when viewed through three sets of eyes with varying intraocular measurements



Standard definition

Committee aims to establish guidelines for 3-D aimed at kids

The introduction of 3-D into the average living room is fraught with its own unique set of hurdles. Unlike HD TV, full stereoscopic 3-D has the potential to strain the eyes of its viewers. For kids, 3-D's possible negative effects could be exacerbated by the fact that young optical systems are still developing and have a way to go to reach maturity.

While various studies have examined the effect of 3-D on the eyes of its viewers, there is currently no agreement on the standards and regulations that should be put into place to protect the most vulnerable. However, Jonathan Dern, co-founder of SD Entertainment, is spearheading a committee of entertainment industry insiders and medical experts studying the effects of 3-D on children that's tasking itself with developing hard-and-fast rules to be implemented industry-wide.

"We are making sure it's safe for kids," Dern says, adding that he expects to have a hand in launching a soon-to-be-announced full 3-D kids TV network in the US in the next 12 to 24 months that will follow the guidelines the committee agrees upon.

"We have put together a panel of experts, including children's media specialists, optometrists and medical researchers, to get this right," Dern says. "It's extremely important that when we talk about kids we are giving them good 3-D and 3-D that is good for them."

Beyond just the concern for children's content, there are other organizations looking at general standards for 3-D, including the Society of Motion Pictures & Television Engineers (SMPTE), which is aiming to establish standards for 3-D in the home by this summer. The Consumer Electronics Association (CEA) is also reportedly working on standards for 3-D eyewear, and The Society of Cable Telecommunications Engineers (SCTE) started to evaluate standards for 3-D transmission last year. The end goal of all of these organizations is to avoid the type of format ballyhoo that accompanied the introduction of HD optical disc home storage a few years back.

"We are going to make sure there is a standard out there so we can further this medium and establish a business model that isn't broken like the rest of the entertainment business," says Dern. **GR**

Altering resolution and aspect ratios of a 3-D production to fit a different screen size could actually prove catastrophic for the eyes of the viewer, say Lentjes. "You could literally rip the eyes out of the sockets of the viewers," he says. Come again?

Because the frames are produced for each eye, mistakes can draw the viewer's eyes in two different directions at the same time—extreme cases can even cause tearing of delicate eye tissues. And ocular catastrophe aside, Lentjes adds, 3-D won't really work on smaller screens like does on big ones. "It won't be effective on an iPod, for example," he offers.

And there are other considerations. Broadcasters often add a scrolling frame to the bottom of the screen or channel ID watermarks to the bottom corner of the picture. And when the credits roll, some broadcasters minimize the screen to make room for a promotional trailer. All of these seemingly minor add-ons can diminish the 3-D effect, if not completely destroy it.

According to Lentjes, the new conditions and the precise nature of 3-D reproduction means content producers are going to have to be more hands-on and protective of their work. He is also calling for standards to be put into place to make the production and distribution of the new form of content safe. "It is true, the technology is here," he says. "But producers are going to have to take responsibility for their content. It's virgin ground now, so the studies and the rules that come out of them will certainly set up the standards."

LINKS

3-D Revolution Productions >	www.the3drevolution.com
BRB Internacional >	www.brb.es
Imira Entertainment >	www.imiraentertainment.com
Moonscoop >	www.moonscoop.com
SD Entertainment >	www.sdentertainment.com
ToonBox Entertainment >	www.toonboxentertainment.com

INAZUMA ELEVEN

© LEVEL-5/FC INAZUMA ELEVEN - TV Tokyo

Arait Multimedia S.A.

ARAIT distributes Panaeuropean Television and Merchandising Rights of the anime´s hit "INAZUMA ELEVEN"

MIN. EPISODES 126x30´





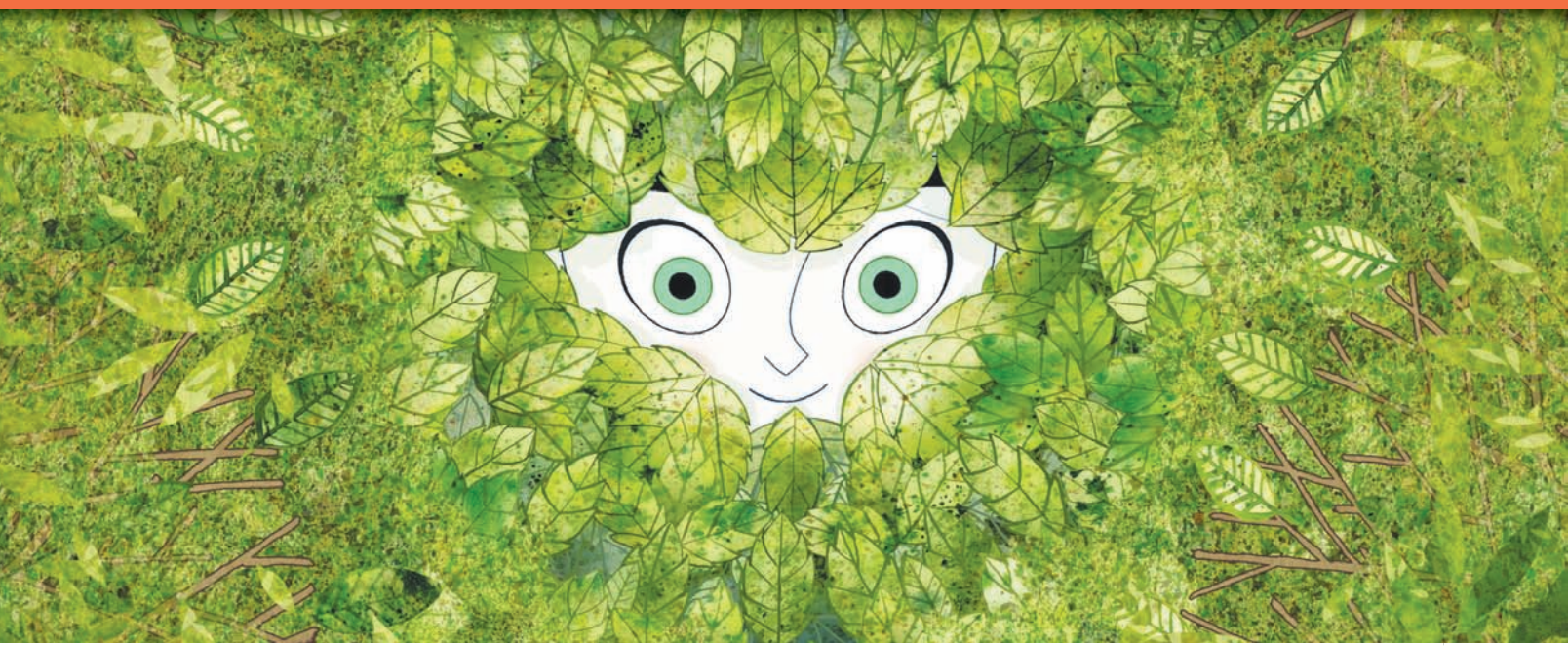
More than 400 Merchandising Products!!

ARAIT MULTIMEDIA S.A.
C/Estudio, 25
28023 Aravaca
Madrid - Spain
Tfno.: +34 91 357 32 00
Fax: +34 91 357 38 14

Joaquín G. Garrido:
jgg@araitmultimedia.es
Aitor García:
aitor@araitmultimedia.es

www.inazumaeleven.tv

www.araitmultimedia.es



BY JENN HARDY

IRISH ANIMATION: MOVING BEYOND TRADITION

There's a whole lot more than luck working for the Irish animation industry these days. In light of this year's high-profile Academy Award nominations for Cartoon Saloon's *The Secret of Kells* and Brown Bag Films' short-form comedy film *Granny O' Grimm's Sleeping Beauty*, plus an Oscar win for home-grown *Avatar* animator Richard Baneham in the Best Visual Effects category, it's hard to deny that Ireland is wearing its reputation for animation excellence with comfort and style.

Animation Ireland and its member companies—which include Kavaleer Productions, JAM Media, Caboom, Boulder Media, Cartoon Saloon and Brown Bag Films—have moved well beyond their service work roots and are now making waves overseas with their proprietary IP and cross-media strategies that delve into the realms of social media and mobile applications.

The animation sector is a key area of focus for Enterprise Ireland, the government body that supports the international efforts of Animation Ireland and its member companies.

Enterprise Ireland development advisor Eileen Bell says she's witnessed significant growth in Ireland's animation output in recent years. "This new generation of animation entrepreneurs are technologically innovative, market-intuitive and creatively passionate," she says. "My view is the industry is going from strength to strength and can only continue to prosper."

BOULDER MEDIA WORKING WITH THE BIGGIES

Robert Cullen, the Emmy-nominated creative director of Dublin's Boulder Media, acknowledges that the Irish are legendary storytellers. He believes this natural ability to weave a good yarn, coupled with great technical and communication skills, is the reason why his country is coming out on top in animation. "It also helps that there is a strong talent pool here," he adds. "Talented animators emerge from the colleges every year."

Boulder has positioned itself as a top-drawer service provider for US and European producers and broadcasters. "It's nice to be recognized by the leading companies for our quality and reliability," says Cullen. Recent partners include heavyweights such as Disney, Cartoon Network (award-winning *Foster's Home For Imaginary Friends*) and Nickelodeon (*El Tigre*).

OSCAR GLOW LIGHTS UP CARTOON SALOON

This Dublin-based shop made international headlines in January when *The Secret of Kells* was shortlisted by the Academy for Best Animated Film. The Oscar ultimately went to Pixar's *Up*, but *Kells* has racked up numerous other honors over the past two years, including awards from the Annecy International Animated Film Festival, the Dublin International Film Festival, the Edinburgh International Film Festival, the European Film Awards, Cartoon Forum 2008, Zagreb World and the Festival of Animated Films. Created by Cartoon Saloon co-founder Tomm Moore, *The Secret of Kells* has also landed theatrical distribution in more than 120 countries to date.

Now that the Oscar hype has died down somewhat, the Cartoon Saloon office has returned to a calmer pace, but the team is definitely still charged up with

Top left: Academy Award nominated *The Secret of Kells* by Cartoon Saloon. Top right: Academy Award nominated *Granny O'Grimm's Sleeping Beauty* by Brown Bag Films



a strong motivation to capitalize on the extra profile and push the envelope. "Because we were up against Pixar it makes people stand up and take notice a bit more," says MD and producer Ross Murray. "Now we have to take it to the next level."

Building on the success of its 2-D animated series *Skunk-Fu*, Cartoon Saloon is currently developing a Skunk-Fu movie and several iPhone applications. "Skunk has the ability to be completely cross-media," says Murray. "It is everything we can do in a commercial project."

CABOOM EMBRACES SOCIAL MEDIA

Social media is critically important to the platform planning that goes on at Caboom's offices in Dublin and Los Angeles. "Social media allows audiences to have their say, which makes them feel like they are part of the experience," says creative director Damian Farrell, who is also an animator, producer and Henson-trained puppeteer. "But it also tells them that the content producers are listening to their opinions. It can be used for research, and if facilitated and moderated properly, can be very rewarding for both the producer and the audience."

Taking a bit of a renaissance approach, Caboom is well-known for bringing a diverse range of styles and techniques to projects, including 2-D, Flash and CGI animation; puppetry; mixed-media; and live action. One of the company's best-known projects is *Tiny and Mr Duk's Huge Show* (CBBC). Next up, the team is in development with The Jim Henson Company on a bedtime series for kids. They are also actively working with Telescreen on a series created by Jeff Muncy called *Toad Rules*, as well as considering a preschool co-production opportunity called *Beary Boo* with Copernicus Studios in Canada.

UGC THE NEXT STEP FOR JAM MEDIA

If interactivity is key to the modern audience experience, then JAM Media's model is primed for success. What could be more interactive than kids seeing themselves on-screen? The company is famed for its Headhunter software, which made the viewers of its first series *PICME* stars of the show. How it works is parents post their kids' photos to a broadcaster's website, and then the software lets the broadcaster put the kids' faces onto 2-D animated character bodies in the series' episodes.

JAM has since created versions of the Headhunter technology for home use, letting kids render animation on their own PCs, create personalized mini-websites or mobile applications, and upload unique content via camera phones. "People are now consuming media in a very different way from 10 years ago," says Scott McDonnell, head of technology. "We expect to be able to access content on our mobile devices and interact and play with our content in ways that were not possible before. It seemed natural to JAM to bring its personalized content to web games and handheld devices that rest in a pocket or purse and can be accessed anytime."

Next up for the Dublin-based company is Headhunter 3, which will be able to automatically recognize and extract faces from photos and generate different expressions. With this program, a single photo from Facebook, Flickr or a user's hard drive could be automatically animated and synched with an audio track to create uniquely personalized, user-generated content for downloading or sharing.

BROWN BAG FILMS KEEPS GRANNY BUZZ HOT ONLINE

This year, the award-winning animation studio celebrated its second Academy Award nomination with a nod for short film *Granny O'Grimm's Sleeping Beauty*. The first came in 2002 for *Give Up Yer Aul Sins*. The company was quick to extend Granny into the social media sphere in time to bank on the Oscar hype and build the character's fanbase. The crotchety star of the famed short currently has more than 3,000 fans on her Facebook page and almost 1,200 followers on twitter.

"The process of producing animation is a long one," says producer Jennie Stacey. "Our character is kept alive in the audience's mind [via social media] while we're working. And of course, audience feedback is instantaneous, which helps our development process."

Brown Bag is currently working on two projects with Chorion—the second season of *Olivia* for Nickleodeon, and a new preschool series for the BBC called *The Octonauts*, which will air later this year.

KAVALEER ATTRACTING SERIOUS PARTNERS

The Beeb has been a great partner for Kavaleer Productions. *Garth and Bev*, a cartoon about adorable siblings who turn to nature to solve life's biggest problems, is airing online via BBC diginet CBeebies' website. Building strong relationships with the right partners is a major component of Kavaleer's strategy for success. "We have a good skills base and we are working at the highest level," says company founder and CEO Andrew Kavanagh. "As a country, we want to become an international animation hub, and we are getting in touch with the right people to make that happen. Things look good for us."

Indeed. Kavaleer doubled its turnover last year, and is poised to double its staff this year. "Things are going according to plan," says Kavanagh. •

ANIMATION IRELAND
www.animationireland.com

ENTERPRISE IRELAND
http://americas.enterprise-ireland.com

Cool New Shows!

by lana castleman



Werewarriors





Producer: Taiwan-based Sofa Studio

Demo: boys nine to 14

Style: CGI with a 2-D look

Format: 26 x 22 minutes

Budget: US$300,000 to US$400,000 per half hour

Status: Sofa has a bible and pilot treatment assembled and is currently looking for co-production partners.

Delivery: 2012

Concept: Sofa Studio writer Jet Wu, who's taking the lead on this toon, says the idea for the series stems from long-held legends in East Asian culture that contend animals can acquire supernatural powers and even take on human form. At the center of *Werewarriors* is 16-year-old Drake, a seemingly normal teen who discovers that he's really a weredragon and that his family and closest friends are werebeasts who've been appointed to watch over and protect him. At first Drake is thrilled with his new human/dragon status and the powers he now possesses. But he soon discovers an army of fallen werebeasts have stepped out from the underworld and are roaming the Earth trying to take over. The number of werebeasts only seems to be limited by the imaginations of the writers at Sofa, and this series proved popular at KidScreen Summit in February. It won over both the panel of 10- to 12-year-old boys and the broadcasters, who declared it the winner of the annual Pitch It! competition. The boys, in particular, were taken with the mythology and myriad beasts fuelling the series, and some even asked if Sofa would consider pushing the format to one-hour eps. Wu, however, is a realist. "The boys don't have patience to watch an hour," he says. "But a 22-minute story arc would let us tell substantial stories."

www.sofastudio.com



Olive

Producer: London's Blue-Zoo Productions

Demo: preschool

Style: mixed media

Format: 52 x five minutes

Budget: US$3,750/minute

Status: Blue-Zoo has a pilot ep and mini-bible ready to go, and it's looking to lock down a commissioning broadcaster and possibly a distributor in the next few months to push the series into production. As for shoring up the rest of the budget, the prodco intends to self-invest in the project to limit the number of partners and keep the feedback process streamlined.

Delivery: January 2011

Concept: This preschool series about an imaginative and curious little ostrich, Olive, is something of a gift that Blue-Zoo, which is celebrating its 10th anniversary this year, decided to give itself. Show director Oliver Hyatt says the series is modeled on the prodco's first effort *The Cow*, where children's artwork was animated to serve as the titular character's environment. In the case of *Olive*, Blue-Zoo is intending to visit 52 schools across the UK and get kids to illustrate the elements involved in each of the big bird's imaginary adventures, giving the show a unique look and feel. Each ep starts simply enough. We find Olive in her Outback home, and while the rest of her family is running about doing ostrich-y things like laying eggs and pecking for food, her imagination starts to wander. And as soon as she buries her head in the sand, she pops up somewhere new and is faced with a problem that she has to solve. In one episode, for example, Olive gets whacked on the head by a ball while she's playing tennis. She has to figure out how to slow it down to prevent further injury and winds up creating a makeshift shuttlecock with some feathers to lighten the ball and slow it down.

www.blue-zoo.co.uk





Lah-Lah



Producer: Sydney, Australia's Stella Projects

Demo: preschool

Style: mixed media

Format: 26 x 12 minutes

Budget: Between US$1.5 million and US$2 million for the entire series

Status: With script funding from the Australian Children's Television Foundation and a full bible in-hand, Stella is in the process of signing on a Canadian co-production partner. Nickelodeon Australia, which commissioned the concept's original 12 x two-minute shorts, has shown interest in the longer-format series.

Delivery: Second half of 2010

Concept: At the center of this live-action, music-centric series are husband-and-wife team Mark and Tina Harris, who have created and set up five Sydney-based music schools that teach preschoolers all about music and instruments. The pair also has an act where Lah-Lah (Tina), Buzz (Mark) and three other musicians perform for preschool crowds, and Nickelodeon Australia director of programming Deirdre Brennan happened to catch them in concert. Stella president Grahame Grassby says Brennan was so taken with the act, she commissioned a 12 x two-minute series of music shorts featuring Lah-Lah and co. that started airing on Nick Oz last November. Keeping the distinct and sophisticated red, black, white, green and blue palette established in the shorts through the band's costumes and CGI backgrounds, *Lah-Lah*'s longer format combines music education with live performance. So the show will introduce preschoolers to a spectrum of musical genres from popular classical and jazz, to cabaret and acoustic pop, and the instruments used to produce them. Lah-Lah, the band, is set to perform a two-week stint at the Sydney Opera House in May that's being released on DVD by Roadshow Entertainment in Australia, and will also be interspersed with the 12-minute segments on the long-format show.

www.stellaprojects.com



Live from Earth

Producer: Toronto's Skywriter Media & Entertainment Group

Demo: tweens

Style: live action, three-camera sitcom

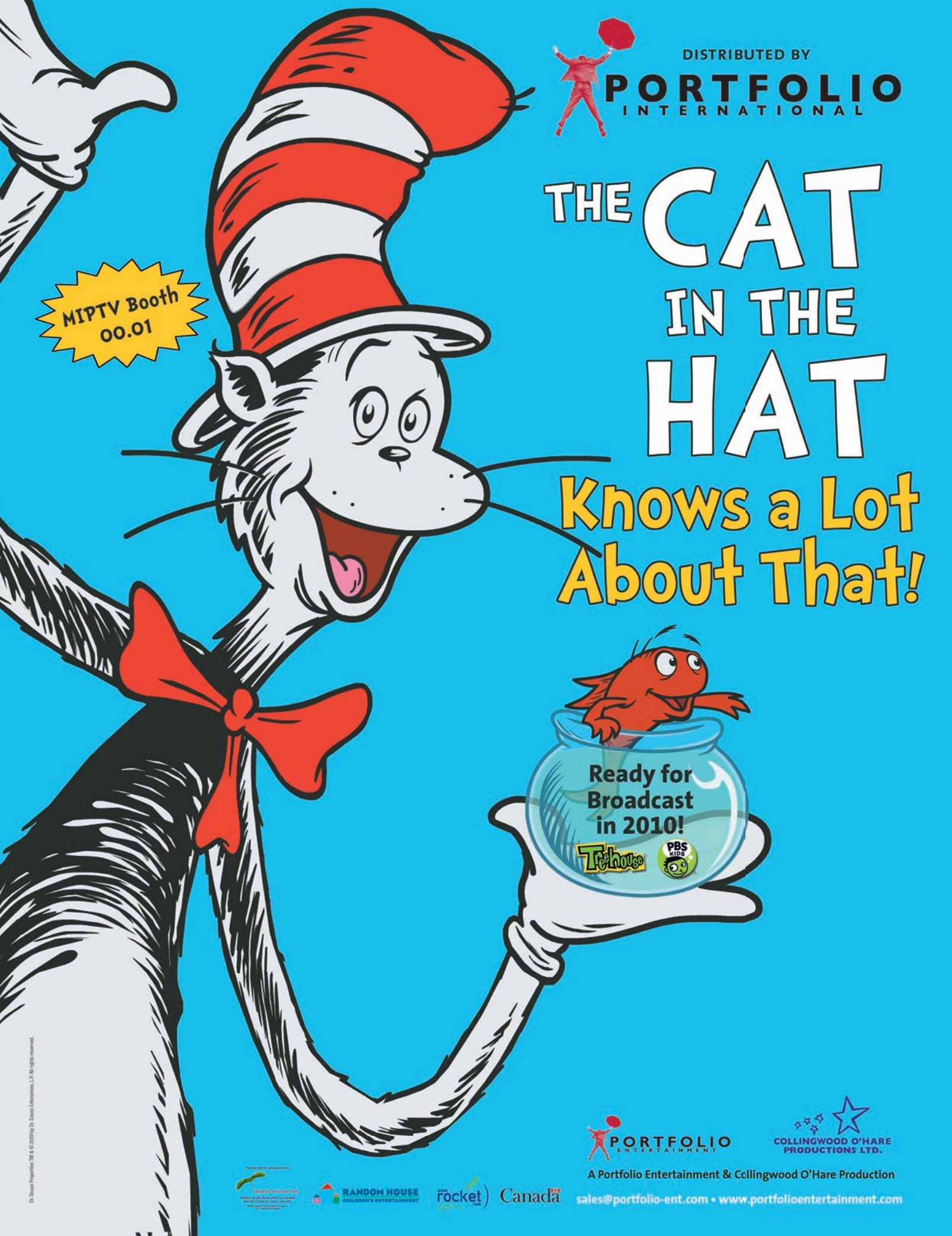
Format: 26 x half hours

Budget: US$400,000 per half hour

Status: There's a mini-bible and episodic synopses in-hand, and the prodco is in the process of evaluating co-production opportunities.

Delivery: fall 2011

Concept: This series evolved out of an idea hatched by Toronto-based comedy writing team The Membrains (Kim Saltarski, Atul Rao). And since getting a hold of it, Skywriter CEO Kevin Gillis has brought in some star talent in the form of *Hannah Montana*'s writer Robin Stein and director Keith Samples (*The OC*, *Felicity*) to further develop its comedic premise. At *Live from Earth*'s heart lies average high school student and class clown Simon, who couldn't get a date if his life depended on it, but pledges his undying love to the head cheerleader. Moreover, unbeknownst to anyone on Earth, except for himself, he's the biggest celebrity in the galaxy. He learns a show that essentially documents his everyday life is being beamed far-and-wide across the cosmos, and the beings we'd call aliens are lapping it up. They can't get enough of observing him at school and hanging out at local fast food joints. And to keep ratings up, the head of the galactic network sends his teenage son, Steg, down to help Simon out. Steg quickly becomes one of the more popular kids at school with his seemingly offbeat sense of humor that's really driven by his point-of-fact observations about odd human behavior. Eps will also be book-ended by Steg's reports of the Earthly goings-on to his father, much like Robin Williams did in late-1970s sitcom *Mork & Mindy*. **www.skywritermedia.com**


DISTRIBUTED BY
PORTFOLIO
INTERNATIONAL
THE CAT IN THE HAT
Knows a Lot About That!
MIPTV Booth 00.01
Ready for Broadcast in 2010!
Treehouse
PBS KIDS
PORTFOLIO ENTERTAINMENT
COLLINGWOOD O'HARE PRODUCTIONS LTD.
A Portfolio Entertainment & Collingwood O'Hare Production
RANDOM HOUSE CHILDREN'S ENTERTAINMENT
rocket FUND
Canada
sales@portfolio-ent.com • www.portfolioentertainment.com

Figaro Pho



Producer: The Melbourne-based arm of Aussie/Canadian prodco Chocolate Liberation Front

Demo: nine to 12

Style: CGI

Format: 39 x seven minutes

Budget: US$275,000 to US$320,000 per half hour

Status: CLF has a development deal with pubcaster ABC Australia and should have a bible, scripts and animatics nailed down by the middle of next month. In the meantime, the prodco is entertaining overtures from potential co-pro partners.

Delivery: 2011

Concept: The original series of *Figaro Pho* shorts conceived by Luke Jurevicius was a big winner at the first KidScreen Awards ceremony held at KidScreen Summit in February, taking three trophies home, including Best Animated Series in the Family category. The new seven-minute episode length keeps Figaro, the boy who suffers from an alphabet of phobias, at the center of the action, taking an even deeper look into his anxiety-ridden imagination to produce increasingly comic situations. Also up for further exploration is the rich, gothic and cinematic world Figaro inhabits. CLF partner Dan Fill says Jurevicius, who's also storyboard artist, and new art director Dean Taylor will be extending this sometimes spooky universe into the video game arena to complement the longer-form series. Additionally Matthew Phipps, who's signed a development deal with heavy-hitter Fox for an adult live-action comedy series, is on-board as *Figaro*'s writer to ensure the original concept's wit and layered humor remain.

www.chocolateliberationfront.com

Violet



Co-producers: Sandisfield, Massachusetts-based JBMW Media, London's Park Entertainment, Dublin, Ireland's Kavaleer Productions and Keyframe Entertainment in Canada

Demo: five to eight

Style: mixed media

Format: 52 x 11 minutes

Budget: roughly US$175,000 per half hour

Status: At press time, the producers were in the process of signing a Canadian commissioning broadcaster and are working on the bible, scripts and animation tests. At MIPTV they'll be looking for a few more pre-buys from France, the UK, Germany and the US to kick the series into production.

Delivery: early 2012

Concept: JBMW Media's Jennifer Monier-Williams says Paula Hart—exec producer of *Sabrina the Teenage Witch*—first approached her with the book *Violet the Pilot*, written by US-based political cartoonist Steve Breen, contending it was just crying out for a series treatment. The international bestseller forms the basis for this science-oriented series targeting the arguably under-served five to eight crowd. At its center is Violet, an adventurous little girl who regularly hangs out at her father's junkyard with her dog and best friend Orville, crafting inventions from the various bits and bobs she finds lying around. Violet's fantastical one-of-a-kind contraptions often come to the rescue of her friends, family members and townspeople. And as Violet is the ultimate recycler, subtle messaging on environmental issues and practices will form an undercurrent in the series.



© 2009 Motion Pictures S.A., Tons of Toons S.L., RAI, TVE, TV3. All rights reserved



Tricon drew on its experience producing adult music shows to make talent series *The Next Star* for YTV

New kids on the block

Adult-focused prodcos make inroads into children's programming

by kate calder

Shreducation, the Disney XD series about the extreme sports antics of a band of snowboarders, some as young as 12, wasn't made for the kids market. Created by Toronto-based prodco Riverbank Films and co-produced by factual distributor, re:think Entertainment, the doc-style series starring ex-pro boarder Jesse Fulton was originally produced for Canadian sports channel The Score. Drawing a strong male 18 to 34 audience, The Score held a non-exclusive window on the show. So when the re:think team arrived at MIPTV last spring with the first season in its back pocket, it couldn't have been more perfect.

"That's when we heard the buzz around Disney XD, Turner and Nick with this new live-action, boy-focused programming," says re:think's director of sales and distribution Paula Hutchinson. re:think then realized that the series, which revolves around a group of tween and teen boys, each with compelling personalities, seemed naturally more suited to kids. The majors were intrigued, and re:think went back to Toronto and re-cut the entire 13 x half-hour first season to make it distinctly a kids show.

The distributor's timing was right on the mark with *Shreducation*. As kidcasters increasingly compete for tween audiences with reality and competition-based programming airing on adult-targeted nets, they're looking for the same level of high-interest series as their primetime counterparts, but with a more age-appropriate slant. At the same time, last year's downturn in the market forced adult prodcos and distributors to look for new opportunities outside their chosen realm. What's happened since is that a number of these players, like re:think, have brought their expertise in reality programming and scripted drama to the kids arena. And they're making significant inroads.

Making it kid-friendly…

Hutchinson, who had prior experience working with Disney, knew getting the series past its legal department would require an overhaul. "The content had to be changed. We had to sanitize it completely," she says. Everything from rude conversational topics to insulting "hey dude" banter and heavy rough-housing had to be toned down.

Moreover, Riverbank and re:think had to add content young viewers could relate to and really hone in on the lives of the hopeful group of snowboarders and their emotional journeys. Instead of just introducing the kids and showing them taking perilous runs at the half-pipe, the re-worked series now explores each character's back story so the audience can get to know them. To manage the feat, re:think went back to the vault and pulled out unused footage that could be pieced together to create a story arc for each fledgling shredder.

"So it went from being an extreme sports series for young men to an aspirational series for kids," says Hutchinson. The tween and teen shredders, who in seasons one and two travel throughout North America, Europe, Australia and Argentina, not only compete but take part in photo shoots, nab feature film cameos and hang out with actors. All the while, they're also dealing with regular teen stuff such as parents, school and dating.

As it turned out, re:think's decisions proved to be bang on. Disney XD acquired season one for the US, UK, Latin America, Japan, Central and Eastern Europe and Nordic territories. And after debuting State-side last fall, the show is rolling out on Disney XD channels internationally over the course of the year. Additionally, Nickelodeon Australia and New Zealand have signed on for three seasons, the second of which re:think delivered last month.

Shreducation was the first kids series that re:think had executive produced. And now, besides a handful of kids co-productions it's looking into, the prodco has picked up a preschool PBS show called *The Biscuit Brothers*. Hutchinson says she sees this trend in kids shows will continue and, to that end, aspires to take on some scripted projects down the road.

LET´S PLAY WITH VAN DOGH´S MAGIC PAINTBRUSH

AVAILABLE AT MIPTV 2010



104x2'
TARGET 8-12



Motion Pictures

VISIT US AT MIPTV
STAND R 35.18

WHO SAID COEXISTING WOULD BE EASY?

www.glumpers.com

A production of: Motion Pictures In association with: 3 With the support of: Generalitat de Catalunya Institut Català de les Indústries Culturals Idea & characters created by: MAKE

Motion Pictures MOTION PICTURES, S.A. Reina Victoria 8, 08021 BARCELONA - TEL: +34 93 200 25 00 www.motionpic.com - CONTACT: sales@motionpic.com

…without being condescending

Similarly, Toronto-based Tricon Films & Television, which had been producing irreverant, pop-culture one-offs for Canadian channel MuchMusic, was approached by kidcaster YTV to develop *The Next Star*, a tween-friendly answer to *American Idol*, in 2008.

"We wanted it to have the calibre and quality of an adult reality show, but we didn't want it to be mean-spirited," says Jocelyn Hamilton VP of programming and production at YTV owner Corus Kids. The channel looked to Tricon for its large-scale shooting style to create the slick look of a full-fledged talent competition, as well as its capacity to produce live programming on the fly—carrying out cross-country auditions and using its music industry connections to boot.

Tricon's SVP of development and international sales, Carrie Mudd, notes her company had become quite good at understanding YTV's target demo and what it responded to in terms of pacing and tonality.

Part of Tricon's MO was to resist dumbing down the content, but rather to keep it sophisticated and treat the audience as it would adults, says Mudd. In fact, the prodco used most of the crew that staffs production on its adult factual programming. Mudd says the end product wound up luring a big co-viewing crowd for YTV, with parents taking the outcome just as seriously as their kids.

The relationships with experienced creatives from outside the children's world is a strength that Nickelodeon Australia director of programming Deirdre Brennan agrees adult-targeted prodcos bring. "They look at projects with a fresh eye, particularly projects with family appeal," she explains.

The broadcaster has had a lot of success with kid-focused comedy sketch shows for the eight to 12 set, including *Sorry, I've Got No Head* from London-based distributor Little Portman, a division of Portman Film & Television. The live-action slapstick series, created by London's SO Television, features off-beat characters including, as the title suggests, headless burger-joint customers. Such a peek into another genre like the world of grown-up sketch comedy opens up a unique world to kids TV, but Brennan says it's important for new players in the kids space to establish supportive relationships with kids producers and/or broadcasters to make sure the content is appropriate and relevant for a younger audience.

Keeping it on kid target

Hamilton agrees, adding that YTV's development team was careful to make sure *The Next Star* remained aware of kid-specific sensitivities. "Anytime you bring competition into it, there are going to be heartbreaks and times it doesn't go your way," she says.

For its part, Tricon brought on production staffers who had kids experience to support the project and Mudd contends the biggest component of aging down the concept was the alteration made to the elimination portion of a competition show.

"It needed to be more like a bootcamp and there needed to be mentoring; it wasn't about drama," says Mudd. "We're not going to be kicking people off every week who are only 11 years old."

Now that the company has dipped a toe into the kiddie pool, so to speak, Tricon is jumping into the space with both feet. Mudd says she's amassing a creative development team with extensive experience in kids entertainment and has a raft of projects simmering on the back burner.

Tricon will be shopping international distribution rights for *The Next Star* at MIPTV, as well as newly acquired tween/teen sketch comedy show *The Paul Telner Project* and seasonal family musical *Christmas Dreams*. The company also has a handful of projects in early development, including an *Entertainment Tonight*-type show for kids called *The Magazine*, hybrid reality/game show *Youth or Dare*, and a series of shorts called *The Adventures of Small Foot*.

YTV's Hamilton says commissioning *The Next Star* from Tricon made for the net's first live-event production in seven years. It paid off in ratings and new exposure for the channel, but she warns that producing for kids isn't a sure thing for all adult-skewing studios.





Shreducation **morphed from an adult male extreme sports show into an aspirational tween series (above), while Reveille, producer of US *The Office*, is parlaying its adult-skewing know-how into teen comedy for *Gigantic***

the SMURFS™ TV series



BOOTH R31-24

272 episodes
Broadcast in 80 countries

http://tv.smurf.com

I.M.P.S. - Rue du Cerf 85 B-1332 Genval (Belgium) - Tel.: +32 (0)2 652 02 20 - Fax: +32 (0)2 652 01 60
www.smurf.com - imps@smurf.com

© Peyo - 2010 - Licensed through I.M.P.S. (Brussels)

Think like a kid

The lights and cameras might be the same, but when it comes to aging down an adult concept for a kids audience, producers have to be in tune with the unique sensibilities that define kids lives. The team at New York-based research firm Insight Kids, which interviewed more than 6,000 children about their attitudes towards media in 2009, asserts kids need to understand and relate to a property in order to embrace it. The first step, says Insight Kids, lies in doing your child development homework. Learn your target age group's needs, wants, abilities and preferences. Secondly, Insight advises getting immersed in kid pop culture, to know which of-the-moment references resonate and will seem original to them.

Developing a kids property? Consider this:

Kids need:

- Grounding in familiar settings and situations in order to understand the new
- Clear, simple and consistent rules for the show's world, even if it's fantastical
- One main story line and potentially only a b-plot for older kids
- Explicit conflicts, especially those relating to physical stakes (attractive to boys) and emotional stakes (attractive to girls)
- A tight story arc in each episode, even if there is also a series arc
- Explicit visual and verbal cues to communicate feelings





Adults can handle:

- Highly fantastical situations in unfamiliar territory
- Playing with time, space and reality
- Subtle conflicts
- Story lines that span multiple episodes or an entire season or series
- Subtle communication of what characters are feeling (i.e., an awkward glance)

"It worked in this instance, but than doesn't necessarily mean that everyone could do it," Hamilton notes. "Producing kids TV is not an easy thing, it's probably more difficult that any other genre." Besides the restrictions for age-appropriate content, she says kids and tweens are a very discerning audience and have many other platforms to go to for entertainment. "Even more so with this generation of kids...it's not an easy feat to be the piece of entertainment that a young person wants to watch."

Hamilton is also quick to point out that although she's open to solid pitches from all prodcos, regardless of whether or not they come from the kids entertainment side, she hasn't turned her back on her strong stable of kids producers. In fact, she's lined up a couple of Canuck kids prodcos to deliver reality programming, such as Apartment 11's *In Real Life* and *Survive This* from 9 Story Entertainment.

Writer driven, kid approved

Studios with scripted pilots are also taking their turn at producing kids series. It's a tough TV market and studios are eager to go beyond their comfort zones to unearth new opportunities. But there's also a sense that writers/show runners who develop and then oversee their series are just more interested in penning family content.

"We're not thinking in terms of what the balance of our development slate will be, we're much more focused on working with our writers," says Carolyn Bernstein, EVP of scripted programs at Reveille Productions in L.A., who already has significant experience in tween and teen programming from her former post as head of drama at the WB.

Reveille, whose roster includes the US adaptation of Ricky Gervais' *The Office*, telenovela reborn *Ugly Betty* and hot-and-steamy period drama *The Tudors*, recently sold tween/teen series *Gigantic* to TeenNick. Tapping into the celebrity zeitgeist, the series follows a fictional group of teens who, as the offspring of Hollywood heavy hitters, live life under the constant glare of the paparazzi and tabloid press. Reveille has another younger-skewing show in development, and Berstein says she'd love to take on even more series that target kid audiences, but the next moves will be determined by what Reveille's writers come up with.

EVP of original programming and development at Nickelodeon Networks Marjorie Cohn says one of the biggest strengths Reveille brought to the table as an adult-targeted producer was its relationships with high-calibre writers.

"We have relationships with A-list writers in Hollywood and part of this trend is the emphasis on family these days," says Cohn. But she also notes those A-list sitcom writers are competing in a tougher market now. "Networks have reduced budgets and had abandoned the sitcom for a while," she says. "We concentrate a lot on comedy and so we offer a wonderful environment for A-listers to come and work." She admits that writing talent won't be scoring any rich syndication deals in penning Nick shows, but says they are granted considerable leeway to follow their creative visions and make the shows they want to make.

Much like the other broadcasters, however, Cohn says even Hollywood TV writing vets have a learning curve when it comes to creating kid content. Writers naturally tap into their own nostalgia and adolescent experiences for their scripts, but she says that this generation of millennials has a different sensibility than Boomers and GenXers. "We're constantly telling our creators that irony and sarcasm aren't necessarily the preferred place for kids these days," says Cohn. "This generation is really positive; they love their parents and aren't always rebelling."

LINKS

Nickelodeon >	www.nick.com
re:think Entertainment >	www.rethinkentertainment.com
Tricon Films & Television >	www.triconfilms.com
Corus Kids >	www.corusent.com

Jim and Germ

52 x 11' minutes
Target Age 6-10
Cartoon Comedy

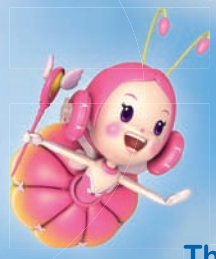
See! The inside of the human body like never before

Gut-wrenching scenes of a heart-rending friendship

Balloopa

52x11'
3D balloon animation
preschool comedy





"Pump it up!"
The bouncy, breezy, balloony adventures of two best friends in The Land of Puff.



FACTORY OF FUN
KIDSPLANT DISTRIBUTION
PRESENTS

Punch & Judy

26x11'
Mix of puppets and CGI

He's back and lazier than ever!









For enquiries please contact: tel: +31 (0)348 41 96 38 distribution@kids-plant.com



New-school thinking

Around the table (from back left)—CJ See, Jenny Buckland, Paul Robinson, Ismal Mohamed and Haji Burnhanuddin

Does educational programming that tackles issues like the environment and cultural diversity have a role to play in the international commercial kids broadcasting landscape? That's the question we threw out at a roundtable discussion between broadcast execs and producers held in New York just before KidScreen Summit in February. Read on, the conclusions may surprise you.

Paul Robinson, MD of pan-regional net KidsCo: As a parent, I believe television has a responsibility to have an educational component. We have responsibilities to shareholders, but we also have them to the kids and parents who watch our programming, and I don't think the two are incompatible. I think you can produce entertaining, fun TV that makes a profit for your company, but has educational values and qualities woven in.

Jenny Buckland, CEO, Australian Children's Television Foundation: We produce TV that gets repurposed for use in classrooms; it's not didactic. What schools do with our programs is pull them apart and use them to teach social and cultural issues. We think that's a very compatible use for content and perhaps something that content isn't often used for when its made for commercial TV.

Azeizul Abdulla, portfolio manager, Malaysian Multimedia Development Corporation (MDEC): I think parents want their kids to watch what they can benefit and learn from. In Malaysia we tend to fund what fits our moral code. I think there is potential business-wise because of that.

Brenda Nietupski, director of programming, Treehouse: Canada does not have a regulatory body to mandate educational content. Treehouse doesn't focus on educational programming, but quality and entertaining programming—if it has an educational element, all the better. But it needs to be entertaining and accessible. What's really important to us is trying to simplify concepts like environmental awareness and diversity for our audience—those are all very important types of learning for us.

Ismal Mohamed, senior executive, MDEC: The concerns we encounter again and again are around issues of how you localize for educational content and how you differentiate between what one country defines as educational from another.

Lana Castleman, editor, KidScreen: One of the biggest challenges revolves around making this type of programming interesting for older kids. Do you agree?

Buckland: Older kids don't want a message stuffed down their throats, but I think the same things apply—general values and emotional learning, and all good drama is laden with values that can be used in an educational setting.

Nietupski: When we talk about entertaining kids, humor is one of best ways to make anything educational stick. It also has to reflect kids' perspectives, you really have to get to their level.

Abdulla: I think it's harder for eight to 12s; they have their own mindsets, and educational content can only be conveyed through their interests.

Robinson: That's a really good point. The other thing is, kids eight to 12 are going to watch what they want. With preschoolers, parents largely

Asia Content & Entertainment Industry Fair 2010

www.acefair.or.kr

ufi Approved Event

2010.9.9(Thu) - 12(Sun)

Venue : **Kimdaejung Convention Center, Gwangju, Korea**

Organizer GWANGJU CITY

Management Kimdaejung Convention Center, GITCT Gwangju Information & Culture Industry Promotion Agency, kotra, gdc GWANGJU design center

Support Ministry of Culture, Sports and Tourism, kocca Korea Creative Content Agency, KAOGI Korea Association of Game Industry

Mark your calendar!!

ACE Fair 2010



Secretariat of ACE Fair 151, Sangmu Pyeonghwa-gil, Seo-gu, Gwangju, 502-828, South Korea
Tel +82-62-611-2241~4 Fax +82-62-611-2245 Homepage www.acefair.or.kr E-mail ace@acefair.or.kr


MDEC's Ismal Mohamed


Brenda Nietupski, Treehouse and Azeizul Abudulla, MDEC


Inspidea's Chin Joo See

make the decision, but with eight to 12s, it's all about choice—you've got to engage them immediately, you're competing with so many other things.

Castleman: As the target age group moves up, have you found it's more difficult to find social and emotional values that transcend cultures to underpin an educational show that travels?

Haji Burnhanuddin, MD, Les Copaques Productions: As a commercial producer coming from Asia, to make money and to hit globally, it's difficult. You don't want your show just to fill airtime, you want people to see it.

Robinson: We had some interesting discussions [with our co-production partner Inspidea on *Boo and Me*]. What they brought was an understanding of the Malaysian market and hopefully we brought a Western point of view. Ultimately we benefited from each other's point of view and experience.

Chin Joo (CJ) See, sales & marketing director, Inspidea: We had a lot of debates about how we should approach the story to *Boo and Me*. We had to find a common ground between two cultures. From a production standpoint as to whether educational content is commercially viable, it's a matter of finding the right partner. KidsCo added another element that we wouldn't have been able to achieve if we had produced just at home.

Robinson: You need mutual respect and two quite strong partners. What's interesting is that Inspidea argued very strongly to keep certain Malaysian icons, and though people outside of Malaysia wouldn't recognize them, we kept them. It gave it an authenticity that grounded the series in its home, but overarching stories and characters were about themes that have universal appeal. In the Middle East we've been inundated with press requests for this show even though it was never designed for that market. So it can be done. It takes a lot of work and you've got to be very open to challenging your conventional wisdom.

Buckland: I also think today's children, perhaps more than we were, are children of the world and are very interested, for example, in knowing things like what a Malaysian fruit is or what other cultures are like—they more readily accept different kinds of programming

Mohamed: I believe that the Nicks and Disneys of the world must play a role. They need to tell us what they really want, provide clear guidelines on what they find educational by age group and what's relevant and what's not, rather than approaching the broadcaster after the show's made and ending up with 13 episodes of something no one will buy.

Castleman: When there are no set standards that you have to abide by in providing educational content, what drives commercial broadcasters to do so?

Nietupski: There's a real market for it. We're the number-one preschool network in Canada because we listen to what viewers want. We, in a way, are self-regulated.

Buckland: You could define almost anything as being educational, if you were creative enough, so I don't think regulations that require commercial broadcasters to provide educational content are particularly useful.

See: From a production standpoint, I think less regulation is more.

Nietupski: I totally agree with that…In a situation where regulations come into play, I've had producers say, 'You're going to want this program because it's so educational.' Then you look at the show, and it's so didactic you think is that what the regulations are creating?

Robinson: I've felt that too. Is there one thing that you'd each like to see changing, that would make a difference for you?

Nietupski: We're trying to access more cultural material, and particularly with preschool there's an idea that you can influence young minds because it's a time when you have the most capacity and influence to draw attention to issues like the environment in a gentle, non-scary way.

Burhanuddin: Programs coming from Asia must be given a chance to be shown outside of Asia. We see only the top shows from North America or Europe; it only goes one way. We're asking to give us a chance.

Robinson: Children don't necessarily discriminate and would accept content from all over the world. And, if you do it right, you can weave in the educational elements very nicely, including exposing children to other cultures and other tastes from around the world—I think they're very open to that.

Mohamed: The problem is children don't acquire content, the broadcasters do.

Buckland: The broadcasters are the gatekeepers, and certainly it would be wonderful to have more diverse content. The US dominates and it's English-speaking. And it's a challenge that would be wonderful if we could overcome it. I think the kids would watch and be interested; it's a question of how we get it in front of them.

WORLD'S FIRST 3D STEREOSCOPIC ANIMATED TV SERIES

BOLTS & BLIP

26 3D ANIMATED EPISODES AIRING ON CANAL +, ABC & KBS



Come see our
3D DEMO at **MIPTV**
Stand **00.01**

Toon Box Entertainment
redrover Co.,Ltd.

Toonbox Entertainment Inc.
Thom Chapman
Tel : +1-647-802-8466
E-Mail : t.chapman@toonboxentertainment.com

CANAL+

ABC Television

CJ Entertainment

CJ Entertainment Inc.
Michelle Chae
Tel : +82-2-2017-1192
E-Mail : mkchae@cj.net



BEYOND CONGRATULATES SUPER RTL

All the best for another 15 years of not growing up!











AN ADVERTISING TRIBUTE

BY JENN HARDY

SUPER RTL 15 YEARS YOUNG!

ALL ABOUT KIDS MEANS ALL ABOUT FUN AT GERMANY'S LEADING KIDNET







Just three short years after launching in '95, Super RTLmoved into the pole-position in Germany's kids ratings race

What could be more fun than children's television? If you ask the folks at Super RTL, Germany's leading kids broadcaster, the answer is nothing.

Secret agent Kim Possible has a blast fighting crime around the world and still manages to keep up with her homework; Thomas the Tank Engine and his train and car friends chug around their Island of Sodor. The seventh-graders in Disney's *The Weekenders* get up to all kinds of fun stuff come Friday, while the kids at *Recess*'s Third Street School squeeze in some fun between classes.

But it's not just the fictional characters that populate Super RTL's many platforms who exude this light-hearted and carefree attitude. The broadcasting corporation has worked diligently to extend the philosophy to its internal teams as well.

"You have to take your job seriously, but not take yourself so seriously," says CEO Claude Schmit, who has been part of the Super RTL team since the channel's launch 15 years ago. "Egos are a problem in the media industry. They are not scalable, and way out of range," he says. "That's not the way it should be."

"Our mission in life is to give kids what they want more than anything—fun," adds head of programming Carsten Goettel. "We build fun into our stories, our characters, our games, our educational formats—everything. Because fun opens the door to the world, for kids and parents alike."

In the beginning...

Super RTL rolled out as a joint-venture channel owned and operated by Walt Disney Television and RTL Group in 1995. Back then, there were no dedicated kids TV channels on the German

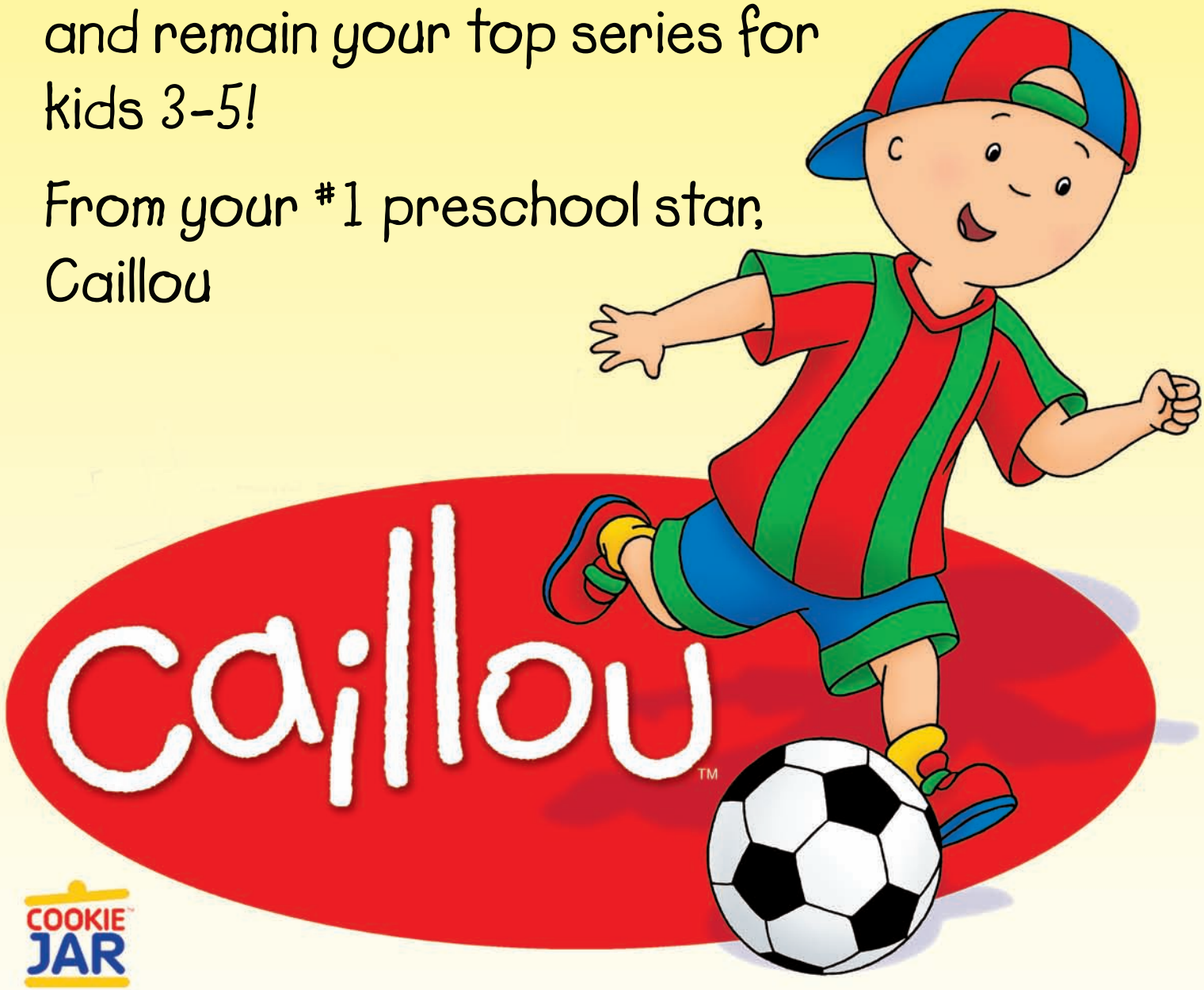


DECODE enterprises
Address: 235 Carlaw Avenue, 5th Floor, Toronto, Ontario, M4M 2S1
Ph: 416.363.8034 Fax: 416.363.8919 Email: decode@decode-ent.com
Web: www.decode.tv

Congratulations Super RTL!

Thank you for helping me beat all the competition in my time period, and remain your top series for kids 3-5!

From your #1 preschool star,
Caillou



COOKIE JAR

© 2010 COOKIE JAR ENTERTAINMENT INC.
CAILLOU™ Les Editions Chouette (1987) Inc..

* Based on full year ratings in Germany for 2009 in kids 3-5 for Super RTL, Nick and Kika


CHUGGINGTON™
Congratulations
SUPER RTL
on 15 Absotootly
TRAINTASTIC
YEARS
from the
Ludorum team.
ludorum
© Ludorum plc 2010



Fun characterizes the channel's whole team, including senior execs Carsten Goettel, Frank Dietz, Christoph Ahmadi and Claude Schmit (from left to right)

dial, and mainstream networks only offered a smattering of kids programming during the day. What Super RTL offered was closer to what kids were looking for—it was far less pedagogical, and it was available whenever they had time to tune in.

"But when we started out, we had no idea where we were headed," confesses Schmit frankly. "To say otherwise would be lying." The only goal of any certainty was to focus on the children's market, and staying on that path propelled the fledgling channel to lead the domestic kids TV market in just three short years.

"It's great to be the leader," says Schmit, "but we weren't making any money." Or at least not of the kind of money they'd hoped for. So Super RTL flexed for the first time what has since become a well-renowned channel strength—its business development muscle. Long before buzzwords like multi-platform or transmedia started being bandied about, the dynamic Super RTL team came up with an expansion blueprint that spun out from the foundation of the TV platform into the worlds of merchandising, online and consumer events.

Now 12 years in, this cross-media infrastructure is a fully operational machine that makes Super RTL an unparalleled property-launcher in Germany—a very attractive competitive advantage for content players looking to establish a strong foothold in key international markets.

"We want to build brands and be an effective partner, so we have to have a dynamic presence on all platforms that are relevant to our market," sums up Christoph Ahmadi, director of sales and marketing. "TV is most important and will remain so, but the importance of online continues to grow significantly." And so too has Super RTL's commitment to this crucial window.

From one screen to two

Replicating the development of its TV channel almost step for step, TOGGO.de launched in 1999, with heavy TV advertising driving viewers from the tube to the web. And true to type, the online hub very quickly climbed to the top of the competitive heap.

As its next step, the team was determined to try out a paid subscription model with Togglino Club in 2002, and Toggo CleverClub followed suit in 2005. It was a revolutionary move at the time—no other German broadcasters were operating that way, although Nickelodeon



TIMELINE

1994
The RTL Group and Walt Disney Television announce their intention to launch a joint-venture kids channel in Germany.

April 28, 1995
Super RTL's first day of broadcast. Disney toons like *Duck Tales*, *Goofy & Max* and *Arielle* are part of the original lineup.

1998
Super RTL becomes market leader in Germany with kids ages three to 13. The channel has maintained this position ever since.

1999
Claude Schmit becomes CEO.

2001
Super RTL introduces its umbrella brand TOGGO, under which all cross-media activities are bundled. Six months later, kids web platform TOGGO.de is ranked as the most-visited kids website in Germany.

2002
Super RTL launches Toggolino Club, a paid-content website for preschool kids.

2003
Super RTL receives the LIMA Licensor/Agency of the Year Award.

2004
Super RTL launches *TOGGO United! The Soccer Show* and broadcasts *Peb & Pebber* to motivate kids to eat nutritiously and exercise regularly.

2005
Under the TOGGO Music label, Super RTL launches its popular Star Diary project, following four teenagers on their way to becoming pop stars. The TV component nets a market share of nearly 40%.

2007
Super RTL experiences steady ratings success with live-action programming, and has since devoted 30% of its schedule to the genre, including shows like *The Suite Life of Zack & Cody*, *Hannah Montana*, *High School Musical* and *Camp Rock*.

2009
Super RTL's programming pick-ups for the year include: *The Wannabees* (Showcase for Kids), *Tricky TV* and *Finger Tips* (RDF Rights), *Timmy Time* (Aardman), *Leon* (TV-L), and CGI versions of *Bob the Builder* and *Thomas & Friends* (HIT).



Germany has since adopted the model that Super RTL pioneered.

"In the beginning, the entire media community was very skeptical towards the paid content model," says Schmit. "But we were convinced about it because we are very close to the target group and we have always put a lot of efforts in our own media research."

It was a leap that paid off big-time. To date, there are more than 125,000 registered subscribers paying 69€ a month for access to Toggolino Club and Toggo CleverClub.

So how was a German kids channel able to do years ago what The New York Times and News Corps are still struggling with? The savvy Super RTL team understood that German parents put an extremely high value on extended educational experiences for their children, and have demonstrated a willingness to pay extra for quality products and activities. So the content model for the paid site is all about translating Super RTL's TV programming into fun, educational games and activities that are built around the channel's signature characters. And parents have proven happy to pay for the service.

Venturing into the great outdoors

Another chapter in the broadcaster's mission to spend more time in kids' lives was written in 1997 with the launch of its first live event, The TOGGO Tour. Why go so far beyond its well-entrenched connection with the audience it serves largely in their homes? "Kids don't only watch TV," says Ahmadi. "And we want to be where the kids are."

At present, The TOGGO Tour travels to 10 German cities in 20 days every May to September—when the weather is good and kids want to get off the couch—attracting more than 350,000 kids each summer. The massive TOGGO event truck rolls into festivals across the country and spills out lovable walk-around characters like Bob the Builder for kids to meet and greet.



Marrying character cool with educational fun, Super RTL has carved out a healthy subscription revenue stream with websites like Toggolino Club (top)

On the TOGGO truck stage, children watch presenters and musical acts from Super RTL's TV shows, and then they can play interactive games and get up-close-and-personal with the costumed characters and live hosts on a 2,000-square-meter plot next door. What kid wouldn't want to give Bob the Builder a great big hug?

"The event tours are certainly an added value for advertising clients and content suppliers," says Ahmadi. "But no matter what, they have to be fun for the kids. If the kids don't have fun, they won't watch our shows."

Realizing that it was onto something, Super RTL expanded its event business in 2006 with the TOGGO Fun Days concept. In cahoots with four theme parks across Germany, including Legoland, the TV channel hosts these TOGGO-branded one-day events every fall. Families can take part by winning tickets on the TOGGO website.

And for kids who want to spend even more time with their favorite Super RTL characters, the channel runs a one-week summer camp called TOGGO Sommercamp in six locations across the country. About 2,800 children ages eight to 12 participate each year at a cost of between 300€ and 370€ a week.

Dear

SUPER RTL

Thank you for your long-lasting support !

Your friends at

MARATHON MEDIA & **TELE IMAGES KIDS**

MARATHON MEDIA & TELE IMAGES KIDS ARE **ZODIAK ENTERTAINMENT** COMPANIES



MBC : a Marathon Media, Jetix Europe and Image Entertainment co-production, in association with TF1 And YTV. © Marathon - Jetix Europe - Mystery Animation
Famous 5 : a Chorion Rights Limited, Marathon Media and France 3 co-production, in association with Disney Channel. © Chorion Rights Limited - Marathon - France 3
Totally Spies! a Marathon Media and Image Entertainment co-production, in association with TF1, Jetix Europe and Teletoon Canada. © Marathon - Mystery Animation
Sally Bollywood : © Tele Images Kids - Three's A Company - Francetélévisions

Jetix name and logo © and ™ Disney Enterprises, Inc.

zodiak ENTERTAINMENT

olotropp.com

PARTNER TALK



"HIT and Super RTL have had one of the most dynamic partnerships in preschool TV for almost 10 years. Claude Schmit is captain of a tight, professional and friendly ship where everyone is very clear on which direction they are going. The team really knows their business and delivers what they promise. Bob the Builder and Thomas & Friends have become huge hits in Germany through Super RTL's efforts, energy and enterprise."

Alison Homewood
EVP of Worldwide Programming, HIT Entertainment



"It has always been an absolute pleasure working with Super RTL. Over the years, the company has proven to be not only a market leader in children's broadcasting, but also highly successful in the world of licensing and merchandising. We count them as one of our key partners and continue to look forward to working with them closely in Germany."

Chloé van den Berg
EVP of International, Classic Media



"Super RTL is an extremely professional organization that has been forward-thinking in many key areas of the business, including transforming their brand appeal into a successful licensing platform for key series on the channel. Beyond the business success, they have always been a group of good people that are a pleasure to spend time with, whether they acquire our content or not."

Josh Scherba
SVP, Decode Enterprises



"We find the team there to be very focused on helping us develop the long-term value of our brands for the German market. They are fun to work with, but also very professional at the same time."

Miles Bullough
Head of Broadcast, Aardman Animations

The week-long stretch is broken up by themed days centering around a different Super RTL character. A perennial crowd favorite is Disney's Kim Possible Forest Day that sees kids receive secret agent training and then go off on an elaborate outdoor treasure hunt, kitted out in black garb and sunglasses. In the afternoon, after they've completed their mission, they get a certificate of appreciation for their secret agent services.

Risk nothing, gain nothing

Super RTL's impressive achievements in just 15 short years boil down to one simple fact: The company does not shy away from taking a risk. Always eager to test the waters in new markets—although never foolishly, and never without proper research—its teams have blazed trails and learned lessons along the way that have strengthened, rather than diminished, their acumen for business development and their dogged devotion to the kids audience they serve.

Missteps are few, short-lived and usually redirected into more successful ventures. A few



kidscreen connect

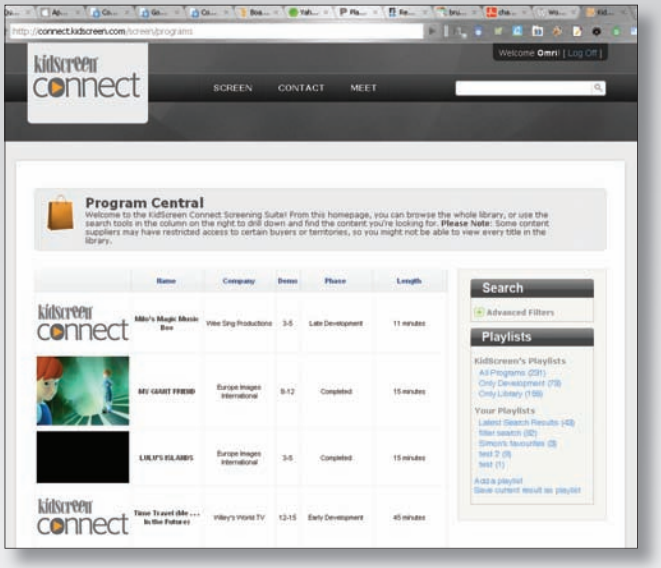
COME DEMO IT!
WE'RE AT MIPTV
BOOTH 06.07

Get your shows in front of 700+ kids buyers and investors all year long on KidScreen Connect

Visit us at MIPTV **Monday to Wednesday between 9am and 11am** for a quick demo.

Email **Lauren Talledo** for an appointment at **ltalledo@brunico.com**

Or check it out on your own at **connect.kidscreen.com/screen**



WHAT YOU'LL LOVE ABOUT IT:

- Our volume discounts and intro pricing let you post titles for as little as $100 each
- You set the access parameters, so you can target all buyers or just a few top-priority ones
- We can host full-length episodes in true HD, so buyers will see your shows at their visual best
- You can download a viewing report anytime to see who's watched your shows
- Buyers can message you directly with questions, feedback and follow-up
- You can also drop them a line whenever you like
- Our in-depth profiles let you wow buyers with your credits and talent
- We handle the file conversions—all you have to do is send us a DVD
- We market heavily to our buyers and investors in the lead-up to major markets
- Your shows will be featured in our on-site Screening Suite at KidScreen Summit 2011

CONNECT.KIDSCREEN.COM/SCREEN

© 2010 Brunico Communications Ltd. All rights reserved. 366 Adelaide Street West, Suite 500, Toronto, Ontario M5V 1R9.
Tel (416) 408-2300. Fax (416) 408-0870. ™KidScreen is a trademark of Brunico Communications Ltd.
™KidScreen Connect title, tagline and logo are trademarks of, and the platform is produced by, Brunico Communications Ltd.





The parents stand still and silent while dancers form an edgy, shifting background. The parents stand still and silent while dancers form an edgy, shifting background.

that have strengthened, rather than diminished, their acumen for business development and their dogged devotion to the kids audience they serve.

Missteps are few, short-lived and usually redirected into more successful ventures. A few years back the company launched a soft drink called Toggo Turbo Drink, but the idea went flat. As Schmit says, "It wasn't that the entire business model didn't work, but television has little to do with soft drink distribution." So they moved on to something a little more in their wheelhouse.

One recent growth project that is flourishing is the Toggo Mobile business that rolled out in May 2007. Super RTL's cell phone service is designed for six- to 13-year-olds, and features games built around favorite Toggo TV characters. The phones themselves are also loaded with GPS—a major boon to the parents who foot the monthly bill for the plan. "Kids at a certain age push for cell phones and computer games," says Ahmadi. "This fits well into our cross-media model. We are using the platform for brand strategy, building up content we are working on anyhow."

Frank Dietz, the channel's head of acquisitions and co-productions, adds that the mobile market has "not been as easy or held the kind of mass-market appeal as we were initially hoping for." He says the business is dominated by mobile providers themselves. "It's a different approach for us, one that hasn't been translated in mass product yet."

Steady does it on the tube

Keeping its TV channel, the central cog of its brand machine, well-oiled and operating at maximum capacity is a top priority at Super RTL. And its successful programming strategy is charted to stay the course in the short term. Dietz continues to hunt for humor-driven animated series for families, and a minimum of 26 half hours is essential. The channel is pretty gender-neutral overall, although it does lean towards boy-centric content by about 3%.

New preschool programming is not currently a high priority; instead Dietz is looking for shows targeting the six to nine set and with the potential to post winning ratings in the competitive 5 p.m. to 8 p.m. daypart.

Live action is a genre Super RTL has been doing quite well with (The Suite Life of Zack and Cody, Hannah Montana, etc.), and so Dietz is also in the market for live-action comedy shows for a slightly older audience.

From one fun-loving team to another, congratulations on 15 years of outstanding success. From your friends at KidScreen.



kidScreen®
About reaching children through entertainment



Festival 7-12 June

Mifa 9-11 June

Annecy 2010

International animation film festival

www.annecy.org

www.nathaliepattier.fr

The World's Brand & Property Marketplace

LICENSING International Expo

June 8 - 10, 2010
Mandalay Bay Convention Center
Las Vegas

Licensing International Expo 30 YEARS 1980 - 2010

Make Your Next Deal RIGHT HERE!



Licensing International Expo features the largest, most diverse collection of intellectual properties available for licensing worldwide. Celebrating 30 years in the business, the #1 Marketplace for Brands is the established industry leader, featuring all the major players, more than 7,000 lobal brands and all your most powerful licensing opportunities.

If you have an entertainment property or are looking to do a big deal with the key industry entertainment brand owners, this is the one event you can't afford to miss!





TO EXHIBIT CONTACT: Lindsey Jones (818) 227 - 4051 lindsey.jones@advanstar.com
TO REGISTER: +1 (888) 644 - 2022 • +1 (218) 740 - 6557 **www.licensingexpo.com**

SPONSORED BY LIMA

On the move


Sean Bailey


Michael Carrington


Bernd Conrad


Bob Higgins


Ozen Kazim


Nikki Reed


Lisa K. Weiner


Melissa Wolfe

American Greetings Properties (New York, New York, 212-386-7341): American Greetings Properties has appointed **Gabrielle Oliff** as marketing director, responsible for building brand awareness and the licensing business of American Greetings properties, including Strawberry Shortcake, Care Bears, Holly Hobbie, Maryoku Yummy and Twisted Whiskers. Oliff joins American Greetings from a brand director post at The Beanstalk Group, and has worked in marketing, branding and licensing roles for Hearst Magazines, HIT Entertainment, Avon and Fisher-Price.

A Squared Entertainment (Los Angeles, California, 310-273-4222): A Squared Entertainment boosts its creative bench strength with the addition of **Darren Romanelli** as creative director and **Sidney Iwanter** as story editor. Romanelli will oversee and develop creative materials to enhance the A2 Entertainment brand and its digital animation projects, including an animated series based on a 10-year-old Martha Stewart. Romanelli is co-founder of boutique marketing agency StreetVirus, which has created custom campaigns for clients such as Disney, Fox, Warner Bros. and Converse. Iwanter, formerly VP of programming, strategic development and acquisitions for Fox Kids, with career stints at Paramount Television Research and Hanna Barbera Productions, will provide story and editing leadership for programs on A2's development slate.

Big Tent Entertainment (New York, New York, 212-604-0064): Big Tent welcomes **Lisa K. Weiner** to the fold as director of brand development, responsible for licensing sales and retail development for the agency's brands, including Domo, Discovery Kids, Tokyopop and Telemundo. Weiner joins Big Tent after an eight-year stint as director of brand management for Random House Children's Books, where she worked on evergreen properties like Barbie, Thomas & Friends, Richard Scarry and Rudolph the Red Nosed Reindeer.

Coolabi (London, England, 44-207-258-7080): **Anna Hewitt** recently joined Coolabi as head of licensing, overseeing global brand licensing development across all properties and categories, beginning with Poppy Cat, a book property turned TV series slated to air on Nickelodeon next spring. Hewitt was previously head of international licensing at BBC Worldwide, managing the toy, gift and stationery categories for brands such as Teletubbies, In the Night Garden and Charlie and Lola.

CPLG (Los Angeles, California, 818-955-5400): Cookie Jar Group's licensing arm, CPLG U.S., has named **Cindy Davis** SVP of licensing. Davis will oversee the development and implementation of the agency's licensing and merchandising programs across a range of properties, including Strawberry Shortcake, Richard Scarry and Lucha Libre AAA. Prior to joining CPLG, she was a partner at Bomes Davis Branding, and previously served as VP of licensing at DIC Entertainment (where she played a key role in the relaunch of Strawberry Shortcake) and director of licensing and merchandising at Fox Family Worldwide/Saban.

Disney Channel (Los Angeles, California, 818-569-7500): Seasoned film and TV development exec **Nikki Reed** joins Disney Channel as VP, original series, overseeing live-action development for both Disney Channel and Disney XD, including original series pilots. Reed previously served as VP of development at Universal Cable Productions. Her film production credits include *National Treasure*, *The Kid* and *Invincible*.

Flying Bark Studio (Camperdown, Australia, 61-2-8568-5555): Aussie prodco Flying Bark Studio has appointed **Jim Ballantine** as managing director. Ballantine, who has lent his producer talents to Disney and Nickelodeon on films and TV series like *Bambi 2*, *Brother Bear 2* and *The Ren & Stimpy Show*, inherits an active production and development slate at Flying Bark, including *Enyo* (with Funkhauser Films), *Dive Olly Dive!* (with Mike Young Productions), feature film *Santa's Apprentice* (with Alphanim), *The Woodlies* (with ZDF) and a feature film and 26-episode series based on Australian toon icon Blinky Bill.

FremantleMedia Enterprises (Los Angeles, California, 818-748-1100): **Bob Higgins** joins FremantleMedia Enterprises as SVP of children's & family entertainment, supporting efforts to plan and execute a creative vision for FME's kids business, as well as managing content including acquisitions, development and sales of TV and digital programming globally. Previously, Higgins worked at Wildbrain, overseeing development on several series. And he has held senior programming and creative roles at Cartoon Network, Classic Media, Sony Pictures Family Entertainment and Nelvana.

Hasbro Studios (Los Angeles, California, 310-786-4601): Hasbro Studios has nabbed seasoned animation producer **Kathy Page** as VP of production from Sony Pictures Television, where her credits include *The Spectacular Spider-Man* and *Sit Down, Shut Up*. Page has held production roles at Warner Bros. Television Animation and Film Roman, serving as a line producer on shows like *Scooby-Doo*, *Batman: Mystery of the Batwoman* and *Tom and Jerry*.

m4e (Grünwald, Germany, 49-89-210-1950): Brand management and media company m4e welcomes **Bernd Conrad** to the team as head of licensing, with a focus on expanding its international licensing business, beginning with TV series *Yoko, Mo & Me*. Most recently, Conrad was head of licensing at TV-Loonland and previously served as licensing director for Jetix Consumer Products Germany.

Nickelodeon (New York, New York, 212-258-8000): Nickelodeon has named former Disney exec **Ron Johnson** to the newly created position of SVP, Walmart Retail Development for Nickelodeon & Viacom Consumer Products. In his new role, Johnson will develop global retail strategies for all NVCP properties and manage Nick's global retail business at Walmart. Johnson has a long history of developing retail strategies for Walmart. As VP/GM of the global Walmart team at Disney, Johnson was part of the group behind the company's innovation lab that creates and tests retail programs, products and promotions for Walmart buyers, licensees and company execs. And he opened Cott Beverages' first Bentonville office as VP/GM of the global Walmart team.

RDF Rights (London, England, 44-207-013-4000): **Karen Vermeulen** joins RDF Rights as VP and head of global TV sales and co-production for the kids and family division. Vermeulen was formerly director, of program distribution, UK & Eire at The Walt Disney Company and has held senior sales positions at National Geographic Kids Entertainment and Entertainment Rights.

Rocket Licensing (London, England, 44-207-207-6241): **Ozen Kazim** takes on a dual role as licensing manager for Rocket Licensing and indie children's book publisher Walker Books, responsible for licensing sales and brand development. Before joining Rocket and Walker, Ozen was category/territory manager at Target Entertainment Group.

Sesame Workshop (New York, New York, 212-875-6937): Looking to extend its reach and influence in social media, Sesame Workshop has appointed **Daniel N. Lewis** to the newly created role of director of new media communications. Prior to joining the non-profit, Lewis was a consultant advising start-up companies on executing partnership and distribution deals, audience development, community management and search engine optimization.

Scholastic Media (New York, New York, 212-343-6100): **Chris Ursin** joins Scholastic Media as director of consumer products, responsible for licensing, promotions and sponsorships for the company's growing portfolio of brands, including Clifford, WordGirl, The Magic School Bus and The 39 Clues. Prior to joining Scholastic, Ursin held senior licensing positions at Warner Music Group and Marvel Entertainment.

Spin Master Entertainment (Toronto, Canada, 416-360-6002): **Melissa Wolfe** was recently named director of development at Spin Master Entertainment, co-creator/producer of *Bakugan* and entertainment arm of toyco Spin Master. Wolfe's development resumé includes roles at Cookie Jar Entertainment and Frederator Studios.

Target Entertainment (London, England, 44-870-164-7474): Target Entertainment Group bolsters its licensing team with the recent addition of **Richard Woolf** as director of licensing, reporting to just-promoted commercial director **Helen Howells**. Howells, whose new mandate is to strengthen collaboration between Target's distribution and consumer rights teams, oversees children's TV sales, home entertainment and licensing, and will continue to manage master toy and publishing categories. Woolf, whose career past includes stints at Jetix, 4Kids Entertainment and Warner Bros., will manage all other licensing categories and turn his seasoned hand to growing Target's international licensing business.

The Jim Henson Company (Los Angeles, California, 323-802-1825): With a mandate to support the development and production of content across all children's media, **Lisa O'Brien** joins The Jim Henson Company as executive director of children's entertainment. She will also focus on short-form series like *Wilson & Ditch: Digging America* and *The Possibility Shop*, as well as supporting promo activity on Henson's current portfolio of kids properties. O'Brien previously worked with Henson on short-form productions *The Pajanimals* and *Musical Mornings with Coo* in her role at PBS Kids Sprout.

The Walt Disney Company (Los Angeles, California, 818-560-1000): As part of an operations restructure, **Sean Bailey** has been named president of Walt Disney Studios Motion Picture Production, overseeing all aspects of live-action development, film production and physical production for Walt Disney Pictures and Touchstone Pictures. His feature film production credits include *Matchstick Men*, *Gone Baby Gone* and the upcoming Disney flick *Tron Legacy*.

Turner Broadcasting (London, England, 44-207-693-1000): In an exciting round of exec musical chairs, **Michael Carrington** takes over where Finn Arnesen left off, and has accepted the position of chief content officer EMEA for Turner Broadcasting. He is responsible for the development and creation of original series, co-pros and acquisitions for Turner's suite of kids channels in the UK and EMEA, including Cartoon Network, Boomerang and Cartoonito. Carrington comes to Turner from the BBC, which he joined in 2004 as head of acquisitions and animation for BBC Children's, and was later appointed controller of preschool channel CBeebies.

asia TV
Asia Television Forum
In association with MIPTV and MIPCOM

8 - 10 Dec 2010 • Suntec Singapore
www.asiatvforum.com

ASIA TELEVISION FORUM



Above the horizon,
Beyond TV

- Tap into Asia through ATF
- Reach out to key buyers across Asia Pacific
- Exhibit with international sellers from 53 countries
- Learn the latest industry trends through conferences and seminars

Raise your profile @
ASIA'S LEADING CONTENT MARKET

Register Now
Contact: joyce_chua@reedexpo.com.sg

KIDSCREEN™ DAILY

Our daily email newsletter highlighting the must-read business news and opportunity leads you need to thrive in this market.

Don't miss our most popular feature….

kidscreened — Our daily picks from around the net

Don't have time to read everything out there? We do it for you and collect the most useful and interesting stories from all over the web.

FEATURING:

- **NEWS BRIEFS**
- **BLOGS**
- **RATINGS WATCH GLOBAL**

EDITORIAL CONTACT:
Lana Castleman, Editor
lcastleman@brunico.com

ADVERTISING:
Myles Hobbs, Associate Publisher
mhobbs@brunico.com

GET CONNECTED, STAY CONNECTED

SIGN UP FOR FREE AT

www.kidscreen.com/subscribe

Wondercon	Apr. 2-4	San Francisco, CA	415-947-6000	www.gdfconf.com	Inter/Games
NAB Show	Apr.10-15	Las Vegas, NV	301-682-7962	www.nabshow.com	TV/MM
MIPTV	Apr. 12-16	Cannes, France	33-1-4190-4400	www.miptv.com	TV/Prod/Prog/Dist
Cartoons on the Bay	Apr. 15-18	Portofino, Italy	39-06-37-498-315	www.cartoonsbay.com	Anim/TV
Sprockets International Film Festival for Children	Apr. 17-23	Toronto, Canada	416-934-3200	www.sprockets.ca	Film
London Book Fair	Apr. 19-21	London, England	44-208-271-2124	www.londonbookfair.co.uk	Publishing
ToyCon	May 5-7	Scottsdale, AZ	212-675-1141	www.toyassociation.org	Toys/Merch
Youth Marketing Mega Event	May 10-12	Chicago, IL	888-670-8200	www.iirusa.com/youth	Marketing
INplay 2010	May 18-19	Toronto, Canada	416-516-0077	www.inplay2010.com	Inter/Games/MM
BookExpo America	May 25-27	New York, NY	800-840-5614	www.bookexpoamerica.com	Publishing
Prix Jeunesse	May 28-June 2	Munich, Germany	49-89-5-900-2058	www.prixjeunesse.de	Anim/Film
KidScreen's Transmedia Bootcamp	June 2	Santa Monica, CA	416-408-2300 (Toronto)	www.kidscreen.com/transmedia	Prod/Prog/MM
Annecy	June 7-12	Annecy, France	33-4-5010-0900	www.annecy.org	Animation
Licensing International Expo	June 8-10	Las Vegas, NV	203-882-1300	www.licensingexpo.com	Lic/Merch
Banff Television Festival	June 13-16	Banff, Canada	403-678-9260	www.bwtvf.com	TV
nextMEDIA Banff	June 13-16	Banff, Canada	403-678-1216	www.nextmediaevents.com	Multimedia
World Summit on Media for Children & Youth	June 14-18	Karlstad, Sweden		www.wskarlstad2010.se	TV/Prod/Prog
E3 Expo 2010	June 15-17	Los Angeles, CA	805-654-0171	www.e3expo.com	Inter/Games
DISCOP East	June 22-24	Budapest, Hungary	33-1-4229-3224 (France)	www.discop	TV/Prod/Prog/Dist
PromaxBDA: The Conference 2010	June 22-24	Los Angeles, CA	310-788-7600	www.promaxbda.org	TV/Mktg
ASTRA Marketplace	June 27-30	Providence, RI	312-222-0984	www.astratoy.org	Toys/Merch
Christian Retail Show	June 27-30	St. Louis, MO	719-265-9895	www.christianretailshow.com	Lic/Merch
Games Convention	July 8-10	Leipzig, Germany	212-974-8841 (US)	www.gc-germany.de	Inter/Games
Tokyo Toy Show	July 15-18	Tokyo, Japan	81-3-3829-2513	www.toys.or.jp/	Toys/Games
Comic-Con International	July 22-25	San Diego, CA	619-491-2475	www.comic-con.org	Pub/Mktg/Promo
SIGGRAPH 2010	July 26-30	Los Angeles, CA	312-321-6830	www.siggraph.org	Inter/Anim/MM
New York International Gift Fair	Aug. 14-19	New York, NY	914-421-3344	www.nyigf.com	Toys/Games
MAGIC Marketplace	Aug. 17-19	Las Vegas, NV	818-593-5000	www.magiconline.com	
International Digital Content Conference	Aug. 17-19	Seoul, Korea	82-2-2016-4077	www.aicit.org/idc	TV/Prod/Prog/Dist
Cartoon Forum	Sep. 14-17	Sopron, Hungary	32-2-242-9343		Anim/Film
Brand Licensing Europe	Sep. 29-30	London, England	44-208-956-2661	www.brandlicensing.eu	Lic/Merch
MIPCOM Junior	Oct. 2-3	Cannes, France	33-1-4190-4400	www.mipcomjunior.com	TV/Prod/Prog/Dist
MIPCOM	Oct. 4-8	Cannes, France	33-1-4190-4400	www.mipcom.com	TV/Prod/Prog/Dist
Fall Toy Preview	Oct. 5-8	Dallas, TX	212-675-1141	www.toyassociation.org	Toys
Frankfurt Book Fair	Oct. 6-10	Frankfurt, Germany	49-69-210-2256	www.book-fair.com	Publishing
New York Comic-Con	Oct. 8-10	New York, NY	203-840-5321	www.newyorkcomiccon.com	Publishing
ABC Kids Show	Oct. 10-13	Las Vegas, NV	210-691-4848	www.theabcshow.com	Toys
Ottawa International Animation Festival	Oct. 20-24	Ottawa, Canada	613-232-8769	www.ottawa.awn.com	Anim/TV
Cinekid Festival	Oct. 20-29	Amsterdam, The Netherlands	31-20-531-7890	www.cinekid.nl	Film
American Film Market	Nov. 3-10	Los Angeles, CA	310-446-1000	www.ifta-online.org	Film
SPAA Conference	Nov. 16-19	Sydney, Australia	61-2-9360-8988	www.spaa.org.au	TV/Prod/Prog/Dist
Toy and Game Inventor Fair	Nov. 18-19	Chicago, IL	847-677-8277	www.toyandgameinventors.com	Toys/Games
Chicago Toy and Game Fair	Nov. 20-21	Chicago, IL	847-677-8277	www.chitag.com	Toys/Games
Asia Television Forum	Dec. 8-10	Singapore	65-6780-4697	www.asiatvforum.com	TV/Prod/Prog/Dist

Industry Legend

Advertising–Ad
Animation–Anim
Apparel–App
Distribution–Dist
Electronics–Elec
Film–F
Games–Gam
Home Entertainment–HE
Interactive–Inter
Licensing–Lic
Manufacturing–Mfg
Marketing–Mktg
Merchandising–Merch
Multimedia–MM
Production–Prod
Promotion–Promo
Programming–Prog
Publishing–Pub
Sports–Sp
Toys-T
TV-TV



A wee tablet for little hands

Looking more than a bit iPad-ish, Fisher-Price unveiled its iXL Learning System (US$79.99) in February. The PC- and MAC-compatible device is designed for kids ages three through six and comes loaded with features like an ebook reader, a notebook, an MP3 player and a photo album. It hits mass retail in July.

Growing greetings

Part gift, part greeting card, and possibly new licensed product, Postcardens from UK-based A Studio For Design make it easy to grow a little greenery just about anywhere. The sets come in three different designs and contain an illustrated backdrop, growing tray, packet of seeds and instructions. At US$11 a pop, they're available at www.postcarden.com (Europe) and www.brooklyn5and10.com (North America).



iSPY something that is cool



Down the DS hole

Disney Interactive has gone above and beyond the call on the Alice in Wonderland video game front, creating completely different games for the Nintendo Wii and DS platforms. The DS version, in particular, is a cool stylistic departure from the lush aesthetic of Tim Burton's 3-D film released last month, incorporating funky, modern black-line art that's sure to appeal to fledgling Goth tweens.


The Flying Brand...
is moving again
Angel's Friends®
MIP TV
stand #
23.02 / 25.01
a new feature
movie ready
for fall 2010
Play Entertainment
Cartoon
GRUPPO MEDIASET
RTI
RETI TELEVISIVE ITALIANE SPA
www.mondotv.it - www.angelsfriends.it


YooHoo & Friends
TM
AURORA
Gifts of Smiles
showcase KiDS
TOON ZONE STUDIOS
animationdevelopmentcompany
Come visit us at MipTV in Palais - Stand 09.02